

# 'No Reds in My Local' — Wallace

## 'I Learned My Lesson,' Says Tea

BY JACK TEAGARDEN

There are two ways to get a band started, the deluxe way and the right way, better known as the hard way. We've tried both, and I think I'm safe in saying that the right way is now beginning to show results.

When we started out last year, we were probably the envy of a lot of new bands. Three spots in a row, with wires — Roseland, the Blackhawk and Meadowbrook.

### Jack Wasn't Fooled

And nothing happened. When you're in a spot, you're playing to pretty much the same people all the time. They think the band's great, or they'd be spending their money somewhere else; maybe they spend their money in that spot no matter what band's there. You've got wires, so is any music publisher going to tell you anything but good news? That was 1939 for us, and you know the rest of the story.

But this is 1940, and we're going at it the right way. Even if it is the hard way, we know it's the right way, because at the finish of every job, we can see a distinct improvement. (Modulate to Page 12)

## 'What's Kay Got That I Haven't?'



LOUISE FLEISCHER

From far-off Ankara, Turkey, last week came this photo and a letter from Louise Fleischer, 24-year-old vocalist at the "best hotel in the near east," the Ankara Palas. Miss Fleischer believes her legs surpass Kay Foster's, whose pins were judged the "prettiest in the dance band business" by a noted New York photographer and beauty critic in January. Miss Fleischer receives her mail in care of F. Friedl, Gar-Gazinosu, Ankara, Turkey. Sorry — her telephone number isn't available.

## BC Boys Whip Will Osborne Men 27-16

Los Angeles—In the first official baseball game of the 1940 season, Benny Goodman's band defeated Will Osborne's gang 27 to 16 in a battle marked by long hits, sloppy fielding and strained muscles. Goodman's boys won 10 cases of beer for their victory.

## DOWN BEAT

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15 CENTS

## Herbie Kay's Band Splits Wide Open; 7 Men Pull Out

Omaha—Herbie Kay's bandmen were as jittery as a cooch dancer with a bee in her brassiere in mid-April when reports went out that Kay was going to fire everyone in his band and reorganize. And a few days later the band split wide open as seven of Kay's sidemen left, one of them in a blaze of glory when he married Jean Webb, Herbie's singer.

Those who no longer are with Kay include Gene Shaffer, tenor; Norm Waldon, tenor; King Harvey, guitar; Woody Kessler, piano; Fuzzy Combs, sax and clarinet; Charlie Probert, trombone; Harry Atkins, bass, and Miss Webb, Kessler

will probably go with Frankie Masters; Probert said he would join Freddy Martin.

Combs, who had been with Herbie eight years and four months, married Miss Webb here April 15 with Mr. and Mrs. Vic Vent as witnesses. Vent is bass player with Nick Stuart's orchestra, now at the Rice Hotel in Houston. Combs is a former Indiana University student.

Ronnie Spangler, manager of the Kay band, went to Yorktown to front a new band for Herbie, who was slated to take it over April 27. Herbie recently has been using only three saxes.

## Sensayuma Plus!

Cincinnati—A news release to the press, typed on a Consolidated Orchestra letterhead, reveals a local bookie's sense of humor. It reads, "After a two months vacation at the request of the AFM, Art Dahlman, Cincinnati's oldest band booker, is back in full swing in a new location, Southern Ohio Bank Bldg., and an enlarged office." Dahlman's booking license had been revoked for booking non-union bands.

## Himber Band In Shakeup

New York—A shakeup hit the Richard Himber ensemble last week with at least six major changes reported.

Yank Lawson's place was taken by a lad from Philly named Earl Baker who is being hailed as another "new Bix." Bill Hyland's illness made it necessary to replace him, so Hy Small is on first trumpet. George Jaffee, third trumpet, moves into Barney Zudecoff's old chair. Chuck Evans comes in on trombone in place of Bud Smith; Joe Viola moves up from fifth sax to lead and clarinet, replacing Hank d'Amico; a new fifth sax was awaited at press time, and Gene Traxler takes Haig Stephens' bass job. With Guy Russell probably handling the vocals alone—Himber no longer uses a girl warbler—the band is set for the Roosevelt in New Orleans, opening May 2.

## Bailey Junks Her 'Chamber' Music

Chicago—Mildred Bailey no longer is using her florid "chamber" music backgrounds for her vocals on the Camel show with Bob Crosby's band. It was said that many jazz fans and musicians requested she abandon the use of English horn, bass clarinet and other unique instrumentation and return her to old "solid" style. The show is heard at 10 p. m. Saturdays on NBC, Eastern time.

## Petrillo to Spend \$25,000 on Home

Chicago—James C. Petrillo, president of the Chicago AFM Local 10, applied for a building permit here last week to make alterations on his Lake Geneva home. A 12-room brick house, it was bought in 1937 by the union and presented to Petrillo, it was said, at a cost of \$25,500. The remodeling soon to get under way will cost another \$25,000.

## Peck Kelley May Record!

Houston, Tex.—Peck Kelley, after many years' work down here during which time he nixed all offers to join big name bands, and to make records, may soon be heard on wax. Dave Kapp of Decca has been here propositioning Kelley and it looks now as if Peck will give in and go to New York to record solo sides for a "Peck Kelley Piano Album."

It will be the first time Peck has recorded. His fame as a pianist is legendary, and many musicians like Jack Teagarden, Muggsy Spanier and others insist he's the greatest jazz pianist in the business.

## Bud Freeman May Go to Brazil

New York—Bud Freeman may take his Summa Cum Laude jamsters to Rio for the summer. He's had an offer from the Coca Cabana Hotel.

"We'll probably go there if we're not held over at the Sherman," says Bud. "All the boys would like the trip—travel is so broadening! But first we have to wait and see what happens in Chicago." Freeman's band opens Chicago's Sherman May 10.

## Teddy Powell Will Marry Showgirl

New York—Teddy Powell will tie the knot shortly with Marguerite James, brunette Georgie Hale Glamor Girl graduate now playing in Higher and Higher. The romance has been known to their friends for many months. Powell was the victim of a tough break when his apartment here was raided and the intruders ran off with his entire wardrobe of clothes. Outside of that he's doing fine, as the band was renewed for four weeks at the Arcadia Ballroom and has been doing a swell job.

## Lux Lewis Solo Act

New York—Meade Lux Lewis, who recently left the Boogie Woogie Trio, now is appearing solo at the Famous Door at what he claims "more salary than I got before."

## Fuzzy Takes Bride



MR. and MRS. FUZZY COMBS

Omaha—Meet a new couple, both fresh from Herbie Kay's band. Fuzzy Combs married Jean Webb, chirper with Herbie, April 15. They are shown getting a marriage license. Fuzzy played sax with Kay eight years. Photo taken by Vic Vent, bass man with Nick Stuart's orchestra. See news story for details about Kay's band splitting.

## Holzer Takes Over Fabian Andre Ork

Chicago—Fabian Andre's 10-piece orchestra has been taken over and will be directed by Lou Holzer, his manager. The band, at the Pump room here, will make only one or two personnel changes otherwise. Besides losing his own outfit, Andre is being sued by his wife for child abandonment.

## A Man Got Scalped in this Crackup



Defiance, Ohio—When Bus Widmer's Packard failed to make a curve on a state highway near here last month his passenger, George Hohenberger, was partially "scalped" by flying glass. Widmer is the band leader who at present is playing one-nighters through Ohio. He also was injured, but is recovering. Hohenberger is reported out of danger now, physicians performing a skillful operation which necessitated a couple dozen stitches. The remains of the Packard are shown above.

## Decca Discs Back on Air

New York—Decca records no longer are on the "restricted list" of American radio stations.

The company last week mailed out notices to stations that its products could be used for broadcasting again, with certain minor reservations. The change of mind came about after many Decca artists, paced by the Andrews sisters and Jimmy Dorsey, howled. Artists claimed broadcasting of their discs was excellent publicity, and aroused interest not only in the music, but also in records. Decca's ban on broadcasting had been in effect about six months.

Following Decca, Victor-Bluebird and Columbia (including Vocalion) also lifted the ban against use of their platters on the air. The sudden switch created much discussion

## Jack Tenney Lashed By L. A. Prexy

BY DAVID HYLTON

Los Angeles—Spike Wallace, Local 47 prexy, in an exclusive Down Beat interview, lashed out bitterly last week against what he termed the "Red baiting" tactics of his predecessor, Jack Tenney, and stamped as a "damned lie" a recent trade paper report that AFL secretary Edward Vandaleur, while addressing the recent AFM Coast conference, had "related in detail how the Communist party had determined to 'liquidate' Tenney some 18 months ago and pointed out how well they had succeeded in Local 47."

### "Tenney's Own Conference"

"I have the full minutes of the meeting in my possession," Wallace stated, "and at no time during the meeting were Local 47 and communism mentioned together."

"Tenney formed this Coast conference himself," Wallace stated, "and although I certainly condone its ostensible purpose of giving various locals a chance to talk over their problems and work for the betterment of music conditions, Tenney, unrequested, got up and gave one of his long, drawn-out Red baiting speeches. When he introduced Vandaleur, who also spoke on Communism, he (Vandaleur) did not at any time mention Local 47 in connection with his subject."

### Brands Reports as Lies

Asked about the widely published rumors that Communists control Local 47, Wallace denounced Tenney and the former administration as wholly responsible for the reports, which he said were utterly unfounded.

"When Tenney first came into this office," Wallace said, "he brought some Communists with him as supporters. Later on he de-

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in the radio field and was of considerable interest to musicians, inasmuch as their records now will be played as in "the old days" before restrictions.

## Larry Owens to Have New Band

New York—Larry Owens, former Guy Lombardo saxist, has been rehearsing a band here for the past few weeks, reportedly being backed by Lombardo. Though personnel was not set at press time, vocalist Fran Hines, recently with Harry James' band, was believed set. Although strings are out in all directions, no spot had been booked up 'til last week.

## Tram Gets Gilbert

Chicago—Saul Gilbert, the drummer, has joined Frankie Trumbauer here.

# Teddy Wilson Reveals He May Drop His Band

BY LEONARD G. FEATHER

New York—Faced with a month almost empty of bookings, Teddy Wilson told *Down Beat* at press time he would probably have to junk his band if nothing materialized after his Golden Gate closing April 20.

"Things look so bad," said Teddy, "I don't know what else I can do. We only have four scattered one-nighters lined up for a whole month. Outside of that I'm losing so many of my key men—Karl George and Jake Wiley may be going with Basie, Harold Baker and Rudy Powell with Andy Kirk; Earl Brady, the other trombone, is leaving, and probably another sax man. My drummer, J. C. Heard, is very sick and won't be able to play for several months. The way things are going, it's hardly worth while trying to hold the band together. Maybe I'll get a small band and take a club job."

The Wilson band, formed ex-

actly a year ago, had been getting into its stride at the Golden Gate and promised to become one of the top colored outfits. If the break-up is final, Teddy will continue to record for Columbia, using all-star pick-up combinations as he did before leaving B.G.

## Ex-Glamor Girl



INA RAY HUTTON

The "blonde bombshell" of dancebanddom, now leading a new stag band under MCA guidance, says she has abandoned sex appeal and will get by on musical merit alone. She's shown here taking in George Hall's one-nighter at the Famous Door, New York.

## Unison Saxes To Identify Hudson's Band

New York—Will Hudson and his crew start their one-niter tour of the New England ballrooms and colleges May 2.

Lineup includes Joe di Maggio, Manny Taylor (altos); Charlie Brosen, Milt Fields (tenors); Wilton Hutton, Frank Berotti, Mike Rosati (trumpets); trombones not yet set; Mark Hyams (piano); Tommy Morgan (guitar); Billy Exner (drums); Sid Jacobs (bass); vocals by Mike Rosati and Peggy McCall. Hyams, Exner and Brosen worked for Hudson before he retired from band leading two years ago.

"This band is going to be different from the old Hudson-deLange bunch," Will declares. "I'm setting a definite style by using a tremendous amount of unison work in the saxes—they'll be playing

## Flashes From Flynn—

## Fud and 5 Men Desert Bob Zurke

BY ED FLYNN

New York—Things popped with the Bob Zurke band last week. While Bob lay ill, unable to work, Fud Livingston left as arranger to go with Pinky Tomlin and at least five of Zurke's sidemen walked away to work with other outfits.

Sterling Bose, the cornetist who plays in the Muggsy tradition; Milton Ebbs, Gus Ehrmann, Bud Yazer and Jess Bougeois were the sidemen who took the walk. Zurke had other troubles, too, when his wife had police trail him on a child abandonment charge. Wm. Morris office will have to do some fancy natching to get Zurke's crew going again.

### Okeh Label Will Return

The old Okeh phonograph label will soon be revived! That's the word emanating from Columbia waxworks. Right now it looks as if the Vocalion label will be junked and the old Okeh label—which boasted plenty of hot stars and good bands—will take its place. Deal is set for sometime in May.

Ann Richardson, who has been Charlie Green's secretary at CRA for 12 years, left CRA to go with General Amusement. "Personal reasons" were listed... Paul Wim-bish may have Jack Teagarden shift his personnel again. Wim-bish is Jack's latest personal manager... Nat Jaffee, the pianist, will go for sure... Lennie Hayton is up and at 'em again after a serious illness which he said was "yellow jaundice." His band is coming along fine... Jimmy Dorsey is providing the best big band kicks around town, at the Pennsylvania.

## Carol Kay Out Of Herman Ork

New York—Carol Kay, brunet sparrow with Woody Herman since early December, left the band last month. Her spot is being taken by Dillarene Plumb, a student of Oklahoma A. & M. College at Stillwater, whom Woody heard on a recent one-nighter.

unison 75% of the time; and I have some new ideas for licks that are working out fine. We expect to be on the air, with Cy Shribman's help, before long."

## One of Mal Hallett's Greatest Jazz Bands



When Mal Hallett celebrated his twentieth anniversary in the band business last month at the Roseland Ballroom, New York, many a memory was revived. Every celebrity in town was on hand to wish Mal another double decade of success. The Hallett band shown here, circa 1933, is only one of many great outfits the Boston Tea Party man has had under his wing. Shown in the photo are Skin Young, Joe

Carbonero, still playing bass with Mal; Frank Ryerson, now first trumpet with Casa Loma; Mick McKie, now first trumpet with Glenn Miller; Jack Jenney, the leader; Spud Murphy, also a leader; Cliff Weatherau, Gene Krupa, Pete Johns, Ollie A'Hearn, Frankie Carle, Vic Mondello, Teddy Skiles, Toots Mondello and Hallett. Photo courtesy of Al Brackman.



**Benny Plays Host** to fellow baton-wavers at the Cocomo Grove. Left to right, shown above, are Gus Arnheim, Goodman, Phil Harris and Will Osborne. Harris is completing a transcontinental jaunt to New York with the Jack Benny troupe and reopens at the Wilshire Bowl in Beverly Hills May 2. Recently he has been featuring a new alto man, Wayne Songer, who is rating attention from critics. Goodman has done well at the Grove, too. His concert with Leopold Stokowski is set for May 1 in the Hollywood Bowl.

## Georgie Tells Why He 'Tossed in the Towel'

New York—Georgie Auld has definitely settled down in the Jan Savitt reed section. "Jan wanted me to join him long ago, when I was still with Shaw," he declared.



Auld

"He's treated me better than anyone else I know. I wouldn't have given up my own band ideas if there hadn't been so many conflicting elements pulling against me. Don't forget I was signed with the same booking office as Shaw. Anyway, I'm going to save plenty of money now so that when I can afford it, and when I get good and ready, I'll still have my own band."

### Holiday at Kelly's Stable

Shaw returned to the coast April 10. Wayne King, at Strand this week, playing first N.Y. theater date. Arranger Jack Meakin rehearsing own band. Fran Heines singing with Gus Bivona; Don McCook clarinetting in Bivona's old chair with Teddy Powell, also rehearsing on the side with Joe Marsala's big band. Spirits of Rhythm, with Teddy Bunn and Leo Watson, went into Kelly's Stable, where Billie Holiday, with Roy Eldridge and a small band, opened this week. Meade Lux Lewis solo at the Famous Door. Tony Pastor played week at the Rose-land with Stevie Anderson in Grey Rains' place on tenor. Al Avola still arranging for Pastor, not playing.

### Basie Suspends Trombonist

The old Kelly's Stable site on 51st Street reopened as Jiggs' Cocktail Bar, with music by Skeets Tolbert's Gentlemen of Swing, the Decca wax-group, featuring Carl "Tatti" Smith, ex-Basie trumpet. Count Basie suspended trombonist Vic Dickerson for three weeks following an "incident" during one of the band's stage shows. Vic filled in the time by temporarily rejoining Benny Carter. Basie may

change office affiliation shortly. Watch also for a managerial change in the Charlie Barnet set-up.

Jos. Geo. Gilbert, leading British commercial tunesmith, arrived on

## Kemp Kutie



Chicago—Janet Blair, Hal Kemp's new thrush, hails from Altoona, Pa., where her family has long been friendly with Hal. For years she trained to sing with Kemp. A recent audition got her the job. Ray Rising pic.

business trip on Manhattan from Genoa, April 15. Jack Mills is working on his *I'll Pray For You*. Pete Doraine and Chick Kardale went into publishing biz with Doraine Music. Kappi Karlen and Roy Jacobs, after tough breaks with their new Royale Publishing house, gave it up.

Jay Faggen, former Golden Gate ballroom major-domo, now in charge of publicity for Irving Mills' American Academy of Music. Big moment of the month occurred on the air when an announcer cut into a Jimmy Dorsey broadcast to announce Germany's invasion of Denmark—the number Jimmy had just started playing was *This Changing World*!

### Austin Leaving Savitt?

Johnny Austin turned in his notice to Jan Savitt and was expected to join Larry Clinton, but may yet stay with the Top Hatters. Tommy Dorsey sent for Sid Weiss to come back in the band, replacing Cliff Dailey. Lee Wiley recorded for Columbia with four clarinets—Sid Stoneburn, Nomi Bernardi, Dean Kincaide, Chet Hazlett—plus trumpet Andy Ferretti and a rhythm section of Howard Smith, Carmen Mastren, Sid Catlett and Gene Traxler.

### On the Cover

Not the Hoosier Hot Shots, the group is from Enoch Light's set in a wacky mood between sets. Left to right—Songstress Peggy Mann, Max Chamitov, Pete Terry and Leader Light. Looks like a Dali dream picture.

## Late Flashes

Mary Lou Williams, often reported leaving Andy Kirk, apparently will definitely pull out next month. Kirk is making several changes for his Cotton Club date, opening May 3.

Bon Bon Tunnell, colored vocalist with Jan Savitt, may leave permanently account of ill health. Allan DeWitt's singing berth with Jan is permanent.

Paula Kelly leaves Al Donahue in order to present hubby Hal Dickerson of the Modernaires quartet with a small vocalist. No replacement named yet.

Irving Szathmary, the arranger, organizing a band of his own.

## WLW Ups Wages

Cincinnati—Station WLW upped its wage scale for musicians from \$80 for a weekly total of 24 hours to \$87.50. Contract is for two years and stipulates another raise next year.

# My Task is Pleasing the Cats as Well as The Longhairs--Bob Strong

BY BOB STRONG

Is it possible to build a musical aggregation so well rounded that it can play swing that will please the "hep cats" and not offend the



Bob Strong

longhairs, and also play sweet stuff that will please the longhairs and still be acceptable to the cats? That is what I'm trying to do with my band. Also, my band must be commercial enough for radio variety programs and on top of that—able to play a good floor show at sight.

After working together six months on radio, transcriptions and dance work, the band is starting to find itself. Confidence and enthusiasm are high and we all feel that we are building a well rounded organization that will find plenty of places to go.

## Two Jobs—No Band!

I came into the dance hall through the side door. For five years I had been on the staff at NBC in Chicago (after leaving Kansas State College at Manhattan a few years earlier) playing sax and clarinet on the "pop" programs and oboe and English horn

on the concerts. Beside the playing I was also arranging. Finally I got my break and came up with two commercials—Uncle Walter's Doghouse and Avalon Time, both on NBC. So there I was—two good jobs and no band!

In building the outfit my first consideration, naturally, had to be commercials. Beside a couple of band numbers, each show had singing stars whose accompaniments included strings—yet Doghouse closes with a college medley and we must sound as much like a brass band as possible, and all this with 13 men beside myself. Therefore every man had to fill a definite need and fit into a complex picture.

First came the saxes—Sidney Reid plays fine lead alto; very good clarinet and flute. Ray Blewett fit in on second alto, clarinet, flute and first violin; Lowell Moore, besides playing third violin, and Ray McKinstry, my candidate for top solo honors on tenor, also play fine bass clarinet. I help out a little on alto, clarinet, oboe and English horn—giving us a 5-man section. With Lou Kastler doubling from guitar to violin I had my strings and woodwinds for vocal accompaniments, but here was a sax section with only one real swing man! Accordingly, I turned the section over to McKinstry and told him to loosen them up. His efforts are already so noticeable that we are all enthused.

## Uses 5-Man Brass Group

Now for the brass. I needed a 5-man section for the heavy work, so decided on two trumpets and three trombones. On trumpets, Bud Walen and Dick Maltby alter-



**Weird Stuff** comes out of the horn Snub Mosely plays as Bob Carroll bends an ear. Snub does a "Hutton" change to fem garb nine times a night on their job at Zodiac Bar, Queen's Terrace, L. I.

nate first and second according to the type of number. Bud takes the straight and sweet tunes and Dick the swing. We are very proud of our trombones. As in the other sections, each man is a definite feature and each is of equal importance. Red Gebhardt, with his warm tone and fine interpretation of ballads, leads the section or plays the solos on this type of number. Earl Hoffman is the technician of the section and plays the lead on the fast stuff as well as being featured in flash solos such as "The Flight of The Bumble Bee." Jack Read takes good care (Modulate to Page 12)

## TOM TIMOTHY

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## Make Your Bed And Lie in It; Weems Man Does

Chicago—The boys in Bob Crosby's band aren't deaf. For several months now they've been hearing comments that their rhythm section is "weak" and not up to the standard it was when Bob Zurke held down the piano chair.

So Matty Matlock, the band's arranger, figured he would do something about it. His first victim was hefty Bill Black, manager of Ted Weems' outfit. Black was arguing that Crosby's rhythm wasn't propelling T.N.T. stuff as in days past when Matlock grabbed Black by the arm, marched him up to the bandstand, pointed to Stacy, La-Mare, Bauduc and Haggart and yelled above the din of South Rampart Street "now tell me just what in hell is wrong with this section."

Black watched the group in action, shook his head and admitted the section "sure was kickin'." Since then Matlock has pulled the same stunt on other critics. Not a one, so far, has been able to point out a real "weakness."



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## 'Chicken Charlie' Leaves Musicians \$25 in His Will

BY ONAH L. SPENCER

Washington—This town's eccentric but music-loving Charles (Chicken Charlie) Roman, didn't forget the musicians he most admired when he made out his will last December.



Fats Waller

And so his death last month revealed one of the most unusual list of bequeathments ever seen in show business. Fats Waller, whom Roman always admired, was left \$25. Jo Jones, drummer with Count Basie, also was bequeathed \$25, as were Bardu Ali, now leading his own band; Bobby Starks, the hot trumpeter; Sandy Williams, trombonist; Dickie Wells, trombonist; and Clarence Smith, of Blanche Calloway's band. Several Washington chorus girls also got \$25 each, while members of Chicken Charlie's family were left amounts

ranging from \$10 to \$400. Roman ran a rendezvous for performers and was well known to all colored musicians who ever played Washington.

## Maxine May Retire; She Is 'Unhappy'

BY LEONARD G. FEATHER

New York—"If I can't get out of this *Loch Lomond* rut, I really believe I'll retire!"

That's the way Maxine Sullivan felt when a *Down Beat* man caught her visiting the Beachcomber recently, where hubby Kirby is working with his sextet. Maxine says she's been unhappy for some time about her work. "Some of the places where I play," she pouts, "people only know me from *Loch Lomond* and that's all they want to hear. It's not that I dislike singing *Loch Lomond*, but just that they aren't interested in anything else—they make me feel I have nothing to offer."

"Not only that, but I'm not getting the right backgrounds. My ar-

## Martha Tilton Remembers Her Former Boss



Los Angeles—Benny Goodman, as best man for Leonard Vannerson, Jr., was first to kiss the bride last month when Vannerson married Martha Tilton, former Goodman thrush now making good, on her own, with NBC. Benny is shown getting his while Vannerson, who manages Benny's band, looks startled at right. Mr. and Mrs. Vannerson spent their honeymoon in Palm Springs.

rangements are essentially for small bands, and I never feel right except when Kirby is playing for me."

She'll be starting on Columbia records soon, and will continue the broadcasts—but she wasn't kidding when she talked about retiring. Maybe she'll snap out of it—if the public agrees to forget *Loch Lomond*!

## "Fight for Life" Music by Sullivan

New York—That blues sequence which is featured in the Pare Lorentz film *The Fight for Life* is the real thing. It's played by Joe Sullivan.

In the picture, Lorentz ingeniously used blues as serious background music for the famous scene in which the young doctor walks through the city streets after losing his first patient. Lorentz, searching for a pianist who could play such a background sincerely, chose Sullivan, now leading his own band at Cafe Society here.

Payoff to the story is that Joe, a Chicago Irishman formerly with Bob Crosby, had to quit the business in 1937 and take a rest in California. He had tuberculosis. Joe knows what the "fight for life is" because he fought it—and won.



By Eddie Beaumont

Common mute troubles are shown here. Can you identify them at your own? A SHASTOCK will correct them.

LEAKY... Sound waves escape through weak parts causing unpleasant reverberations.

TINNY... Loose construction sets up vibration producing those undesirable, "tinny" sounds.

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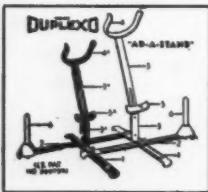


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NEW YORK, N. Y.

## Shilkret to Have a New 'Star' Band

BY LEONARD G. FEATHER

New York—A stunning swing lineup has been rehearsing secretly for the new band which will debut shortly under Nat Shilkret's banner, with Bill Challis as chief organizer and directing rehearsals.

Personnel at recent rehearsals included Bill Graham, Yank Lawson and Andy Ferretti, trumpets; Jack Bigelow, Eddie Kolyer and John McCamish, trombones; Nomi Bernardi, Sid Stoneburn, altos; Deane Kincaide, Hub Lytle, tenors; Ben Harrod, baritone and woodwinds; Al Nicholas, piano; Carmen Mastren, guitar; Bunny Shawker, drums, and Felix Giobbe, bass.

Anita Boyer will handle vocals, with a male singer not yet chosen.

Half the town's best arranging talent is already in the books, including Red Bone, Kincaide, Lytle, Challis, Ben Homer, Don Redman, Paul Wettstein and Edgar Battle. "We've been rehearsing nearly three months now," said Challis, "and when we're ready the band will be able to play anything and everything."

A location for the new group was being sought at press time, with transcription work and possible Victor recordings also in view. Ken Dolan and Jimmy Saphier are personal-managing for Shilkret.

## Banjo Talent Wins Him Another Wife

Salt Lake City—Eddie Peabody, the banjo man, thrilled United Airline passengers last week with an impromptu concert while flying here from Chicago. The hostess on the ship, Ragna Kaupanger, was so knocked out she fell in love with him.

A few days later Peabody and Miss Kaupanger were married. Peabody's marriage came only 10 days after he got a divorce from his first wife.

## Savitt Marries His Singing Secretary

New York—Jan Savitt's marriage to Barbara Stillwell, his former secretary, a Chicago girl, came as a surprise to Broadway April 8.

Miss Stillwell is the beautiful gal who pinch hit as vocalist with Savitt's band last year when Carlotta Dale was taken ill, a few months before Carlotta left Savitt.

## Martha Raye, Dave Rose Hit Discord

Los Angeles—Charging extreme cruelty, Martha Raye, whose moutheage brought her from insignificance in Chicago niteries to fame in movies, last month filed suit for divorce against Dave Rose, prominent screen and radio musical arranger and also a Chicagoan. The couple were married at Esenada, Mexico, Oct. 8, 1938.

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# Walter Barnes and Sidemen Die in Dance Hall Fire!

Natchez, Miss.—Walter Barnes, veteran colored band leader and sax-clarinet man, and at least nine members of his band died in a roaring blaze which swept a dance hall here April 23. More than 200 dancers died.

Juanita Avery, Barnes' girl singer, burned to death. Also listed as dead at press time were Stumpy Edwards, Paul Stott,

Frank Green, Clarence Porter, John Reed, James Coles, Calvin Roberts and Harry Walker, all sidemen. They were unable to leave the crowded room when fire suddenly broke out. Oscar Brown, drums, and Art Edwards, bass, escaped.

**Barnes 32 Years Old**  
Barnes' band included 12 men. Several were unaccounted for at press time. The leader got his start in 1926 with Detroit Shannon at Chicago's Merry Garden Ballroom and for two years worked at Ralph Capone's Cotton Club in Cicero, Ill. Barnes was married. He had no children. He was 32 years old.

**Tries to Avert Panic!**  
Allen Barnes, brother of the leader, also escaped. He was taking tickets at the front door. Barnes recorded in 1926 with Jelly Roll Morton, had the first colored band to be booked by MCA, and studied under Fritz Schoep and other prominent Chicago teachers.

**Musicians Liked Him**  
Many survivors said Barnes and his men continued playing in an heroic effort to avert a panic. But dancers rushed for the single exit. Many were trampled; at least 50, besides those burned fatally, were injured. Barnes' band for many years has played almost exclusively in the South on one-nighters.

## Zurke Accused of Abandoning Family

Chicago—Police here were searching for Bob Zurke, the pianist-leader, last week after Zurke's estranged wife, Hilda, charged her former husband with child abandonment. A warrant for his arrest was issued by Judge Jay Schiller in Municipal Court. Zurke's wife, who is suing Bob for separate maintenance, claimed he is not complying with a \$45-a-week order for support of the two Zurke children. Zurke is working out of New York with his band.

## Pitt's Shay Gardens Thing of the Past

**BY MILTON KARLE**  
Pittsburgh—The Old Shay Gardens, one of the town's oldest niteries, will be torn down this week to make room for a parking lot for the busy downtown triangle. Ordinarily this would have thrown Etzi Covato and his band out of a job, but Covato was part owner in the Gardens, and he grabbed a month's run in Cleveland for the band.



—Courtesy Gus Koorie

## Bill Coleman Cuts Sides With Marsala

Bill Coleman, considered by Hammond, Panassié and others to rate way above many of the more famous trumpet men, made his return to wax last month at a session for General Records with Joe Marsala and His Delta Four.

Born 35 years ago in Paris, Ky., Coleman had to get to Paris, France, before attracting international attention for his horn work. His early work in this country included periods with Lloyd Scott, Cecil Scott and Luis Russell. In 1933 he went to Europe, recently returning to join Benny Carter. Titles made on the General session were two ten-inch blues (*Salty Mama* and *Wandering Gal*); a twelve-inch blues, *Three O'Clock Jump*, and an original, dedicated to Coleman with the title *Reunion in Harlem*. Pete Brown on alto, Carmen Mastren on

**Pinky's Back . . .** Pinky Vidacovich, clary and sax man who got his start with the now-famous New Orleans Owls in 1922, is back with a new band at the St. Charles Hotel in New Orleans. Pinky for five years has been musical director of WWL in the Crescent City, and can be heard on the Owls' old records (Columbia) of *Nightmare*, *West End Romp*, *Tampico* and others.

guitar, bassist Gene Traxler and blues singer Dell St. John (ex-Benny Carter, now with Edgar Hayes) completed the group. The discs will be released in May.

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# Delaunay in Trenches, Writes 'Jazz Not American'

BY CHARLES DELAUNAY  
(Author of "Hot Discography")

These lines are written from "Somewhere in France" where for months in the mud and fog, man seems to have lost all relation to civilized life and appears to be slowly sinking into the primeval ooze.

Dear American friends, I hope you shall never know

what it is like thus to be deprived of all the things, music for example (for us, specifically, jazz), which had become a part of you in normal life. Such is the present plight of your obedient servant.

For then you will realize the full value of the first musical trickle from an old radio or a hastily-repaired family phonograph. You will learn to cherish the first notes of a solo by Louis Armstrong—a

voice seeming to come from a familiar world, now become distant although really it is within you, a world which was human.

Then, then alone, will you realize the profound meaning which may be attached to such a music as jazz, and you will recognize that it represents a social and artistic phenomenon of universal significance.

## Contests for Drum Solos!

For there is something else to jazz besides the pretext for emancipation which permits you to abandon your Anglo-Saxon reserve, to assume the nervous, almost neuropathic, characteristics of the jitterbug (the physical reaction of those who, although still young, lead too sedentary a life). Similarly, by equating jazz to a form of sport, you have created contests, rankings of soloists in which spectacularity (effect, outward appearance) alone seem to count. You have started a competition for high notes and drum solos. You have fertilized the ground for the army of hangers-on, managers and publicity agents, who stage the great meets in the stadia (Randall's Island concert, etc.), draw up budgets of thousands of dollars to launch some new orchestra, and bargain in the slave market for musicians who are snatched away from rival orchestras by the promise of easy money.

Competition has its place but it must not be allowed to lead us to such extremes. How remote is this sort of jazz from the true music it was in its beginnings. How many real musicians have let themselves be taken in by the glitter of an artificial and ephemeral success and have sacrificed their

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## Arkansas' Gift to American Jazz



Neal Reid



Joe Bishop

Texas, Louisiana and Missouri have long been boomed as spawning grounds of America's best jazzman, but historians invariably overlook the rough mountain country of Arkansas which gave Neal Reid and Joe Bishop, among others, to music. Both are stars of the Woody Herman band. Reid, one of the nation's most underrated trombonists with a truly hot style, was born in Pine Bluff, got his start when he was 12 playing with Virgil Howard, and also worked with Dick Ciano before hitting the big name brackets with Isham Jones. Jack Teagarden is his idol.

Bishop is a native of Monticello. He's played with the Louisiana Ramblers, Al Katz, Austin Wylie and Isham Jones. Like Reid, he's a charter member of the Herman herd. Besides writing *Blue Prelude*, *Blue Evening*, *Midnight Blue* and a dozen other fine blues, Joe's solid flugelhorn work adds guts to Woody's outfit. Bishop admires Armstrong and Pinetop Smith above all others and studies old records constantly. Both he and Neal are happily married.—Danny Baxter.

talent as well as the future of the music for which they once lived!

I see you smile, my American friends, at the idea that we, poor Europeans without skyscrapers or great orchestras, should proffer our opinions about a music which you have created and which you, rightly enough, should know best of all.

However, there is nothing very unusual in one's not noticing the evolution of a phenomenon bound up in his every-day life and his national habits. It is easy to miss the woods for the trees. While this new Art, as we freely admit, was born in the United States, in New Orleans to be exact, it is not altogether surprising that all its originality and promise were first discovered by the intellectuals of "old" Europe, the French artistic Avant-garde to be specific. And this discovery took place more than 10 years before such enterprising businessmen as Irving Mills appeared on the scene to exploit this new art by urging it to its most improper and mediocre exhibitions.

Jazz is an Art so long as it is created by Artists, so long as its

creation is free and sincere.

New Music, new Art—jazz was these because it was a symbol of man's emancipation, because it had the instinct to abandon the ties, conventions, and all the draperies of an Art mummified by scholastic routine, because it had the strength to find in itself its inspiration and means of expression. Jazz is an Art because great artists such as Bechet, Armstrong, Biz, Teach, Noone, and Harrison, knew how to create an original music from improvisation—the simplest, most direct, and most human of musical forms—and swing, an entirely new element.

And jazz is not white, nor black, nor Jewish, nor Aryan, nor Chinese, nor American!

It was born, so they say, in New Orleans where several human civilizations are mingled: Franco-Spanish culture, still thriving in Louisiana, from which jazz derives its artistic sensibility and wit; Anglo-Saxon culture which descended the Mississippi, bringing along its spirit of methodical precision and coolness; and the epic temperament of Negro Africa, whence jazz draws its youth, vigor, and enthusiasm.

I could cite any number of pages by Hugues Panassie, Robert Goffin, or "Mike" which appeared in European jazz magazines or in books like "Le Jazz Hot" and "Aux Frontières du Jazz." For it must be admitted that 10 years before America interested itself in jazz, there existed an entire literature and a wide European public which passionately followed the appearance of new records by Bix and Armstrong, and studied the style of this new Art.

Jazz is much more than an American music—it is the first universal music. It may be termed international because, instead of addressing itself solely to the mind (which is dependent on national tradition and culture), it speaks directly to the hearts of men (who, when the fictions of "education," "tradition," and "nation," are ignored, are very similar, just as the Lord intended them to be).

We have here an unprecedented revolution. This art has given birth, in all parts of the world, to hundreds of clubs and orchestras of jazz, to countless numbers of collectors (jitterbugs too) and musicians. All of them may not speak the same language, but they

(Modulate to Page 19)

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# No Fiddles for Whiteman on 'When' Record!

More 1928 Discs  
Listed by Scholl

BY WARREN W. SCHOLL  
(Part 4)

ONE of the first Paul Whiteman recordings made without any violins in the instrumentation was his Victor 21338 discing of *When*, arranged by Tom Satterfield and cut March 12, 1928, and featuring hot solos by Izzy Friedman and Trumbauer, some screwy scat singing by Harry Barrin, and two short solos by Beiderbecke. Two versions of this have been released and the record now is available in the Bix Victor album (25367).

Victor 21365—"When You're With Somebody Else" (rec. Feb. 29—arr. Challis) and "I'm Wingin' Home" (rec. Mar. 12th—arr. Satterfield)—Unpretentious Whiteman, these. Eight bars of Tram on side A, and vocal chorus by Bing Crosby and trio on reverse.

Victor 21388—"My Angel" and "In My Bouquet of Memories" (both rec. April 21st—arr. Grofe). Chet Hazlitt's sub-tone clarinet featured strongly on each side. Vocalist Jack Fulton takes a chorus on both numbers.

Victor 21389—"My Pet" (rec. April 22—arr. Challis) and "I'm Afraid of You" (rec. April 21st—arr. Satterfield). "My Pet" is a great piece of arranging in anybody's language. Challis was about 10 or 12 years ahead of everybody with originality of ideas here, and this record proves it. Crosby and the Rhythm boys do the vocal chorus. Bix leads the brasses in a worked out passage for part of final chorus, leading up neatly to an 8-bar spell by the unique Mr. Tram. Reverse is adequately presented, with Crosby turning in another excellent early vocal chorus.

Victor 21398—"You Took Advantage of Me" (rec. April 25) and "Do I Hear You Saying?" (rec. April 24th—both arr. Satterfield)—First side has been reissued in the Bix album (25369) on the strength of an immortal hot "chase" chorus between Bix and Tram. Crosby and trio vocalize. "Do I hear" is a capable Satterfield job, featuring vocal by Crosby-Rinker-Gaylord, and a crazy chorus by Tram.

Victor 21431—"Dancing Shadows" (rec. April 22nd—arr. Grofe)—Although this is an inane novelty number, the Whiteman record features two unusual spots by Tram accompanied by humming from Rinker-Gaylord-Crosby-Fulton) and hot trombonist Bill Rank.

Victor 21438—"Louisiana" (arr. Challis) and "Dixie Dawn" (arr. Grofe—both rec. April 23rd)—"Louisiana" has been reissued (different master—25369) in the Bix album not only because Bix



**302 Pounds** of joviality, Paul Whiteman looked like this in 1929. PW was on a flying kick at the time and posed for this shot near the cockpit of an old J-5 Travelaire.

takes a beautiful half chorus (bell in derby) toward end of the record, but also because the Challis arrangement is exceptionally fine. Tram leads the saxes in opening chorus, and Crosby plus Young-Fulton-Gaylord are featured in vocal chorus. "Dixie Dawn" is a choppy Grofe arr. with few tricks and not too much originality. Skin Young sings.

Victor 21453—"It Was the Dawn of Love" (arr. Satterfield—rec. April 22nd). Tram is featured to novel effect in first chorus, Crosby takes the vocal chorus (aided by trio), and the two-piano team of Roy Barge and Lennie Hayton (who had joined the band by now) makes its initial appearance with Whiteman on this record.

Victor 21464—"Sugar" (rec. Feb. 28th—arr. Challis) and

"There Ain't No Sweet Man" (rec. Feb. 8th—arr. Satterfield). First side is entirely instrumental and features Bix in a couple of spots. Tram also takes off for 8 bars in the last chorus. "Sugar" is available in the Bix Album (25368—different master). Reverse is very unusual, featuring tympani to great advantage in last chorus. Crosby and rhythm boys do the vocal; Bix leads the whole band for first chorus, and takes 8 bars hot solo immediately following a moving 16-bar solo by Tram. This side is also available in recent reissue (25675—different master).

Victor 21599—"Three O'Clock in the Morning" (rec. Aug. 19th, 1926) and "Oriental" (rec. Feb. 9th, 1928)—Note the wide discrepancy in recording dates for these. Both are of rather straight nature.

Victor 21678—"Grieving" (rec. April 24th) and "Straight waltz, features sub-tone clarinet.

Victor 21731—"Whispering" (rec. Feb. 15th) and "Japanese Sandman" (rec. Feb. 7—both Grofe arr.)—Parts of these arr. sound modern, even today. No hot stuff though (the general rule most Grofe arr.), just well-worked-out ideas that could easily pass in 1940.

Victor 21796—"By the Waters of Minnetonka" and "Meditation from Thais" (both arr. Grofe and rec. Feb. 9th). To show how old the "jazzing the classics" idea is, these two sides were re-recorded as revivals of something that Whiteman had been doing ever since 1920. Straight forward material.

Victor 24078—"San" (arr. Challis—rec. Jan. 12th) and "Poor Butterfly" (arr. Grofe—rec. Feb. 7th)—This record was never released until December 1932 for some unknown reason. "San" features just

a few picked hot men from the regular Whiteman band—Bix—Tram—J. Dorsey—Chas. Margulis—Carl Kress (making his first N. Y. record date), Bill Rank—Min Leibold (brought into the Whiteman fold at Bix's recommendation)—Matty Malneck—Hal MacDonald and Bill Challis (piano). Bix predominates throughout, but there is one sad lapse in the record where Malneck and Kress try to do a Venuti-Lang in a sad violin-guitar hot chorus. "Poor Butterfly" is of the "sweet" variety, featuring sub-tone clarinet (Hazlitt), Jack Fulton vocal, etc. Not to be overlooked, however, is the 8 bars of muted trumpet by Chas. Margulis in the closing chorus. Here is the reason why Margulis today is rated the best straight trumpet player in the business.

Victor 24105—"Love Nest" (rec. Feb. 10th—arr. Challis) and "My Wonderful One" (rec. Feb. 13th—arr. Grofe). This record also was withheld until Dec. 1932 before it was first released. Best reason for recommending "Love Nest" is 8 wonderful bars by Bix, in the final chorus.

Victor 24104—"Kammenoi Ostrow" and "March Slav" (both arr. Grofe)—I include these for the curious reason that although recorded back in spring 1926, they never were issued until January 1933. Neither is anything worth writing home about.

Supplementing these 10" dance records are a few 12" records that represent the Whiteman Concert orchestra pretty well. Inasmuch as

this group gave so many concerts, I'll have to include these major efforts along with the dance material.

Victor 35888—"A Rhapsody in Blue"—pts. 1 and 2 (Gerahwin at the piano)—Need I add that the Andante movement has since become identified as theme song of White- (Modulate to Page 20)

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# 10 Years of Bum Raps Hound Horace

BY TED TOLL

The hopeful handful who know his ability have been watching and waiting for ten years. Now again Horace Henderson, for the dozenth time, is on the threshold of recognition. His band has waxed its first sides for Columbia's Vocalion label, thanks to John Hammond.

But for the dozenth time it looks as if his big brother Fletcher's

corner on the family's share of prestige will beat Horace back into the insignificance that has mired him for a decade.

Since 1927, when he organized his first band, Horace Henderson has developed into one of the finest arrangers in the realm of hot



Horace Henderson

music. But who knows it? Even to the initiate there has been only one Henderson in the jazz world, Horace? Who ever heard of him?

Not very many. And in the past few weeks we've had a recurrence of reasons why. When Hammond signed Horace's Chicago band to record a few weeks ago, his handful of followers were thrilled that their long cherished hope was coming true. Horace Henderson was to come into his own.

## Fletcher Gets Billing

But astute John Hammond, now associated with a business concern, must recognize the value of having the name Fletcher Henderson on a record label. So it is a simple matter to have Fletcher on the scene when the records are made

by Horace's band. Because then, you see, the labels can read, "FLETCHER HENDERSON Conducting Horace Henderson's orchestra."

For the purpose, Fletcher needn't have been anywhere in the vicinity of the recording studio. Actually he was, but his activity in the session didn't consist of any more than stomping off the tunes. From that point on the band played them just as they had been playing them every night in Chi's 5100 Club for weeks past.

## "Press Releases Unfair"

After the masters were made, Columbia's press department sent out a release to lord only knows how many papers here and abroad. The opening paragraph led off, "Fletcher Henderson's brother Horace has been signed . . . etc."

A great break for Horace, isn't it?

And the second sentence reads,

in part, "His (the band's) first sides, *Kitty on Toast*, and *Oh Boy, I'm In the Groove*, arranged and conducted by Fletcher. . . ."

That should help immeasurably to keep the last traces of Horace's ability thoroughly squelched. Especially since both tunes actually were written, arranged, rehearsed, played AND conducted by Horace, NOT Fletcher. The same paragraph did state, though, that "Pianist Horace . . . has one of the most unusual swing bands of recent years."



Fletcher Henderson

Whatever "most unusual" might mean, Ted Lewis is "most unusual." So is Hitler.

## Wrong Credit on Tune!

An item in the March 20 *Variety* revised the press release and gave a deft polishing off to the irony. Incorporated in an article on screwy song titles is the sentence, "Following close behind is Fletcher Henderson's *Kitty on Toast*."

Get that, FLETCHER Henderson (Modulate to Page 23)

## Play Ball!

Already the crack of the bat and the yell of the spectators are being heard on sandlot diamonds throughout the United States. Many dance bands have ball teams which vie with other bands.

*Down Beat* wants to know about the games being played by the bands. Send us your scores immediately after each game, with details about the leading hitters, poorest fielders, winning pitchers, etc. Follow results of games in *Down Beat*. Address your sports letters carrying results to "Sports Editor" of *Down Beat*, 608 South Dearborn, Chicago. We'll do the rest. And include pictures, if you can!

## Car Turns Over, Jack Teter Okay

BY SIG HELLER

Milwaukee—Although their car last month jumped and rolled down a 30-foot embankment, turning over at least seven times, Jack Teter, singing maestro on WTMJ's *Song Doctor* show, and his wife escaped without a scratch. They were returning from Minneapolis. The car had first been hit head-on by another that skidded around a curve. It was totally demolished. Teter is convinced he's living on borrowed time.

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# Brass or String KING BASSES Are Tops in Performance!

**WILLIAM J. BELL**—with the world famous NBC Orchestra, directed by Arturo Toscanini. Professionals say that William Bell is one of, if not the greatest living tubaist. Mr. Bell writes: "My new **KING CC Tuba** is the finest horn I have ever played. It cuts and still has the body to blend perfectly with the string bass. Not too small for band work or too large for the orchestra, it is the first and only tuba made that fits all purposes."

**DAN RODMAN**—with Phil Dooley and his orchestra. For three years now Phil Dooley's excellent small combination has been playing in the swank Empire Room of Chicago's Palmer House. "We don't use percussions," says Dan Rodman, "so it takes a solid and precise bass tone to cut through the dining room noise and establish the beat. For real power plus beautiful tone I've found nothing better than my **KING String Bass**."

**WALTER MAJOR**—with Blue Barron and his orchestra. One of the year's sensations in the sweet band classification, the Barron band through its radio broadcasts and RCA Bluebird recordings has become one of the biggest money makers in the business. Walter Major blends with the brass choir and punches out solid rhythm with his new **KING Rotary Valve Bass Horn**. He says, "it can't be beat for broadcasting and recording work."

Maestros, whether they be symphony or band, swing or sweet, agree that the Bass is the essential instrument in any musical combination. It is literally the backbone of the band or orchestra. In a Brass Bass you need solidity of tone, perfect intonation, and smooth valve action. In a String Bass, you need tone, of course, but most important, the instant response with no trace of a buzz, so necessary to steady rhythm.

Many a fine bass man has gone jobless not because of his lack of ability but because of an inferior instrument. H. N. White has manufactured the finest Bases in the country for years. So don't take a chance—ask your dealer to let you try a **KING Bass** or write us direct and we will make arrangements for trial—and be prepared for the playing thrill of a lifetime.

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# Men Behind the Bands

★ Don Redman ★

BY D. E. D.

They called him the "Little Giant" before he had his own band. He was still the "Little Giant" after he became internationally known as a leader. And today, his band is a thing of the past, Don Redman remains a "Little Giant" as an arranger for many of America's top jazz units.

Don was born July 29, 1900, in Piedmont, W. Va. His father was a musician (talented enough to teach, incidentally) and so young Redman was still a tyro when he got hold of his first saxophone. Don studied at Storer College and later ("because I thought I should learn more") at the Detroit and Boston Conservatories of Music.

Started with McKinney

Redman's first break was with the now-famous McKinney Cotton Pickers group. His alto playing and arranging ability attracted a lot of attention from musicians in the early 1920's, and when the band split a few years back it was a natural step for Don to go out on his own. He wrote his

theme, *Chant of the Weed*, and it still rates among the best descriptive jazz compositions. Only a few months ago he recorded it (again) for Victor.

Don's band lasted seven years. Two months ago he disbanded it because it was never a spectacular success commercially and because he had too many demands for his distinctive arrangements. Paul Whiteman recently has been using much of Don's stuff. Jimmy Dorsey, unknown to many in the trade, also has several of Don's

works. One of them is *Deep Purple*, which proved to be Dorsey's best-selling record in 1939.

Plenty Busy Today

Redman as early as 1926 was writing arrangements in the jazz idiom of 1940. Years ahead in his ideas and conceptions of jazz music, Don's work oftentimes went unnoticed as the public danced to the slap-tongue clarinet malarkey of Ted Lewis, the nasal whinings of Rudy Vallee and similar mis-carriages of the 1920-30 era.

Today, Don lives in New York. He keeps busy. As one of the most talented of the "men behind the bands" fraternity, Redman says he doesn't mind staying in the background after years of fronting a band out on the boards in the spotlight. Shaping arrangements is his favorite pastime anyway.



**Left Out in the Cold** were Claude Thornhill and his whole band on the third night of their Casino engagement in Hartford, Conn., recently when the promoter skipped out and the owner padlocked the door. Snapped shivering in the snow by *Hartford Times* photog Stewart Holbrook were, seated, Joe Aguanno and chirpie Jane Dover, and standing, left to right, H. A. Tennyson, Jack Fay, Judy Burke, Bill Motely, Tasso Harris, John Nelson, Dale Brown, Bob Sprentall, George Paulson, Bob Jenney, Ham Russum, Barry Drewes and Thornhill. Pic courtesy of Mary Gilbertson.

which has gone into the catalog since that time and I do think it rather unfair of Ted to associate us in the 1940 picture with a painting which we evidently had on exhibition over two years ago. I know that this was unintentional on his part and was undoubtedly done to prove a point with which I have already agreed.

My best personal regards, and congratulations to Ted on his courage in tackling this question and I trust that the article will result in much good to the industry generally.

FRANK B. WALKER

## 'Dirty' Disc Jerked from Victor Lists

The following letter regarding "dirty records" was written by Frank B. Walker, vice president of RCA Mfg. Co., Inc., in answer to Ted Locke's recent article on the same subject.—EDS.

My attention has been called to an article written by Ted Locke in your issue of *Down Beat* of March 1, 1940. This article has to do with certain records of questionable character which appear on the market at various times.

Please understand that this note of mine is not written in any "holier than thou" spirit but rather as a commendation of this article and to say that it coincided with my own opinion and that of my company.

Disc Taken From Lists

Naturally in any organization, whether it be records or newspapers, there is a difference of opinion as to song material and what is funny to one person is definitely salacious to another. Perhaps I am wrong, but I seem to fall into that group who are conservative and I definitely believe that nothing but permanent injury can come to the record industry by the issuance of records such as I have but recently had an opportunity to hear.

As mentioned above, I think that Ted has done a splendid job in this article, and if it were not for one particular point in the article I could give it a 100 per cent rating. I am, however, terribly perturbed by his reference to a particular record which, as he states, comes to him "through the courtesy of RCA Victor." This record (Bluebird Label B-6007, *Rollin' Mama Blues and Mama, Let Me Scoop For You*, by Ruby Glaze and Blind Willie McTell) along with many others, was cut from our catalog December 15, 1937, at which time we exercised a rather general purge insofar as our catalog was concerned.

"Congrats to Locke"

I am very proud of every item

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**Milton G. Wolf**  
"The String Master"

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now playing  
**MARTIN!**

CONSIDERED by many to be the greatest lead trumpet in the business today, Charlie has a smooth flowing style that ripples on and on, and yet, when punch and sock are needed, he has plenty of that, too. Charlie and his great band recently opened an engagement at Barney Rapp's Night Club, Cincinnati, Ohio, where he is packing them in nightly. His choice of a Martin speaks for itself! Why not try one?

**MARTIN**  
BAND INSTRUMENT CO.  
Dept. 539 Elkhart, Ind.

# New Type Radio Sets Will Smack Trick Bands—Savitt

New York—"If the radio frequency modulation theory, now being propounded before a Senate investigation committee, is successful in its development, then a lot of sidemen in the popular bands of today had better start looking for other jobs soon," says Jan Savitt.

Savitt, because of his close connection in radio work as pilot of the studio band at KYW, Philly, has delved pretty deeply into radio engineering principles. He says this is a very revolutionary step in the direction of eliminating some very excellent bands without intending to.

"This system is great for musical organizations without novelty and trick effects but for a stylized working unit it is very bad," says he. "Frequency modulation as propounded today, varies the frequency of the radio waves and keeps the intensity of the signal constant. Highs and lows in music, heretofore very hard to produce, will now be heard with remarkable and astonishing clarity. Thus, orchestras which have become popular on the basis of tricky effects will now have to compete with the more legitimate competitors on the basis of straight musicianship."

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PUBLISHED TWICE MONTHLY

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## ARE YOU NEXT? WHAT'S TO BE DONE?

SCREAMING WITH PAIN, trapped in a flaming bus, a midwestern band leader was burned into unconsciousness a few months ago. The boys in his band thought he was dead when they pulled his blazing body from the smoking wreckage. For weeks he has lain in a hospital, his legs suspended in the air in a tent heated to 110 degrees! Every 24 hours doctors drain a pint of pus from his running sores.

Trapped in Flaming Bus Today his entire body is one huge scab. His nerves along the lower spine, down through the left hip and leg, are not functioning. Unless those nerves come to life his leg will have to be amputated. He needs expert medical attention, either at Rochester or Arvigs Clinic in New York. But that's only part of it. He lost \$2,500 in the fire. His band broke up. He has sold everything he could to raise money and has spent \$1,600 on doctor's bills. He's flat broke now and depressed. His wife is desperate. WHAT'S TO BE DONE?

That's the tragedy of it. Friends rally with contributions. But that's no cure. At best, it's only temporary assistance. Insurance? You've got to be dead before you get any help there. And that's too late, except for the wife and kids. Systematic savings? Hospital and doctor bills in a few weeks can wipe away several years' savings. Even if you've been lucky enough to have any extra to save.

WAIT—DON'T STOP READING! This leader six months ago would have laughed had anyone walked up and said: "Al, next month you may run in the ditch with your car and burn alive." Al probably would have chuckled again if he was told "Maestro, Death will take a holiday. You will BURN WITHIN AN INCH OF DEATH AND THEN LINGER IN EXTREME PAIN JUST ON THE EDGE OF LIFE." If Al Sky, the leader, read in *Down Beat* the story of the musician whose head was scalped last month when a Packard ran off the road, he would have been touched. If Al had read about Joe Manzoni's piano man having his neck broken in a motor wreck, and Manzoni getting a fractured collar bone in the same smashup, Al would have winced. And here are other recent accidents Al might have read of in *Down Beat*:

South Bend, Ind.—Americo Montanari, trumpeter in Ray Winter's band, fractured skull in auto crash in April.

Jackson, Tenn.—Hollis Saunders, old time boogie pianist, killed instantly when struck by train.

Chicago—Russ Fisher, tenor man with Jimmy McPartland's ork, broken collar bone and other injuries when the motorcycle he was riding crashed.

South Bend, Ind.—Bill Moore, trumpeter with Jack Connors' band, crashed into a locomotive, fracturing his skull.

Los Angeles—Carmen Lombardo, thrown from a horse, received severe head injuries.

That's enough. They are all true. Al Sky might have been shocked and perturbed by the irony of life that could rob you of health and success without warning.

BUT LIKE YOU AND ME, THIS MINUTE, he was so busy with his own problems of survival and success that he did not think of himself being in such accidents. THE IDEA SEEMED SO REMOTE TO HIM. Riding along the highway, on his way to play a job, confident and pleased with his rising popularity, happy with his band, anxious to get on the job... and then... AN UNFORSEEN ACCIDENT BLOTS IT ALL OUT.

Al Sky hadn't sinned anymore than you or we. He wasn't in bad health. It wasn't carelessness. IT WASN'T AL'S FAULT. BUT IT HAPPENED TO HIM! That's the unpredictable irony of accident. YOU MAY BE NEXT. A year ago more than 100 musicians were playing in bands, suspecting nothing. Today all those musicians are flat on their back, injured. Or ill. All the precautions in the world sometimes are of no avail. Often it is someone else's carelessness that destroys you.

### Let's Do Something About It!

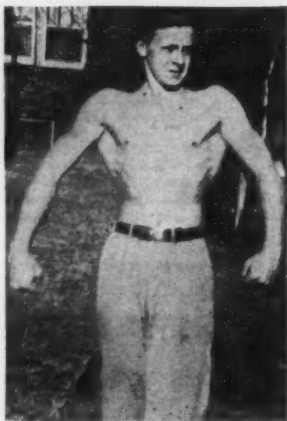
It is the eventuality that we must be prepared for! The next 12 months may reveal another 100, or even 500, of us laid up in much the same manner. Whether it be you, or you, or your best friend, let's do something about it.

Here in Chicago, one of the most progressive unions in the world has solved it this way:

The engravers keep a fund active, and when one of the union's members is injured, or becomes ill, and can't work, he is given a regular salary (approximately \$25 a week) as long as he is unable to work. The money for this fund comes out of the members' dues. For years it has proved extremely successful.

Why can't the American Federation of Musicians do the same? Why can't the income from traveling bands (tax money) be used to get a fund going which would insure some sort of income for its injured mem-

## Musicians Off the Record



**Bill Trumbauer**, 18-year-old son of Frankie Trumbauer, is a muscle man, and proves it here. His dad is busy shaping up his newest band in Chicago—a band which features Tram's hot C-Melody sax. Tram has been recording for Varsity. Pic courtesy Ed Flynn.

## H. E. White New Company Head

Succeeding the late Henderson N. White as president of the H. N. White Co., manufacturers of musical instruments, will be his brother, H. E. White, who was associated with his brother and the White firm for 40 years.

The brother, a sort of "silent partner" in the firm down through the years, although extremely active at all times, now takes over the entire company—one of the largest in the world.

## RAG-TIME MARCHES ON...

### TIED NOTES

SAVITT-STILLWELL—Jan Savitt, the band leader, and Barbara Stillwell, his secretary and frequent vocalist, in New York April 8.

ELKINS-HATFIELD—Owen Elkins, tenor sax with Chic Scoggins ork, and Jame Hatfield, pianist, recently in Mississippi.

TOMPKINS-COTY—Eddie Tompkins, former Jimmy Lunceford trumpeter, and Carol Suzanne Coty, in New York March 30.

LAWRENCE-CLAYTON—Brian Lawrence, the Australian band leader, and Jill Clayton, dancer, in London, England, a month ago.

PEABODY-KAUPANGER—Eddie Peabody, the banjo wizard, and Ragna Kaupanger, airline stewardess, last month.

### NEW NUMBERS

MOORE—Robert Edward, 8½ pounds, born to Mrs. Eddie Moore in Ithaca, N. Y., a month ago. Dad is the band leader.

BRISCOE—Patricia Ann, born to Mrs. James F. Briscoe in Santa Fe, New Mexico, recently. Dad is tenor sax with Lenzie Root ork.

WILDE—Miriam Coral, 6 pounds, 14 oz., born to Mrs. Ran Wilde in Merritt hospital, Oakland, Cal., early last month. Dad is the band leader.

MORFITT—John Mason, 9 pounds, 6 oz., born to Mrs. Garry Morfit in Presbyterian hospital, Chicago, recently. Dad is Garry Moore, emcee on Ted Weems' Beat the Band show on NBC.

GOODWIN—A son, 7 pounds, born to Mrs. Sid Goodwin in Philadelphia recently. Dad is drummer with Earle Moyer's band at Coney Island.

LAMB—Scarlett Lane, born April 10 to Mrs. Drexel Lamb at Foote hospital, Jackson, Mich. Dad is the band leader.

### LOST HARMONY

ROSQUELLAS—Mary Coyle Rosqueillas, former Ziegfeld show girl, from Adolfo Rosqueillas, band leader known as Pancho, in Lincoln, Neb., recently.

### FINAL BAR

DIAMOND—Lou, 48, president of Famous Music and Paramount Music, of a heart ailment last month while attending Orrin Tucker's opening at the Waldorf Astoria in New York.

PEREZ—Chuy, trumpeter and leader of Latin-American combos, of an acute psychosis resulting from an unexpected release from an engagement last month.

TOLAND—L. C., 35, pianist and producer, at his home in Houston, Texas, recently.

members—who have been paying dues right along? As it is now no provision is made for musicians suddenly made unable to work by accidents.

It's an idea which merits a study by the AFM and its members. It's an idea which every musician would subscribe to. It's an idea which could be put into practice in June when the union assemblies in Indianapolis for its annual convention. Any one of us, remember, could be in Al Sky's place!

Musicians who care to send donations to Al Sky, the leader, should mail them direct to him at Montevideo Hospital, Montevideo, Minnesota. Every dime helps. *Down Beat* and several of Sky's friends already have contributed.—EDS.

## Add to "Irony Of War" Stories

Chicago—One week after the Nazis marched into Norway, *Down Beat* received two letters from Oslo newsmen asking that their shipment of *Down Beats* be increased. One was dated March 9; the other, March 13.

*Down Beat* on April 16 mailed the dealers in Oslo extra copies of the April 15 issue, members of the staff here, at the same time, wondering what will become of them. Are Hitler's soldiers jazz fans?

## Sheet Music Best Sellers

When You Wish Upon A Star (Berlin)  
 In An Old Dutch Garden (Harms)  
 On The Isle Of May (Famous)  
 The Starlit Hour (Robbins)  
 Lullaby On The Old Top Rail (Felt)  
 Indian Summer (Witmark)  
 It's A Blue World (ABC)  
 The Singing Hills (Santley, Joy, Select)  
 At The Balalaika (Felt)  
 Wind And Rain In Your Hair (Paramount)

## Songs Most Played On The Air

Woodpecker Song (Robbins)  
 When You Wish Upon A Star (Berlin)  
 Say Si Si (Marks)  
 Let There Be Love (Shapiro, Bernstein)  
 How High The Moon (Chappell)  
 On The Isle Of May (Famous)  
 Gaucho Serenade (Remick)  
 It's A Blue World (ABC)  
 Alice Blue Gown (Felt)  
 Wind And Rain In Your Hair (Paramount)

## Johnny Dodds in Tribute to Wife

Chicago

To the Editors:  
 I am grateful for being honored in *Down Beat's* "Immortals of Jazz" column recently but am sorry you didn't tell about my wife, whom I married two years ago and who has nursed me back to health faithfully. I owe my life to her and wish you would mention this. Thank you sincerely.

JOHNNY DODDS

## This is from Cincy!

Denver

To the Editors:  
 Henry (Red) Theis, mentioned in the April 1 Denver column, says he is of the Cincy Theis family and wants to know why the parenthetical addition to my notes was inserted. The famous Cincinnati band leader, Henry Theis, was Red's uncle.

C. M. HILLMAN

(We mistakenly assumed that pianist Henry Theis, whom Denver correspondent C. M. Hillman mentioned in his dispatch to the April 1 *Down Beat*, was not related to the Cincinnati musical family of the same name. So we inserted a parenthetical statement to that effect in Mr. Hillman's copy. We apologize to both Mr. Theis and Mr. Hillman for this slip.—EDS.)

## Ozzie Nelson Starts Uproar in Montreal

Montreal, Quebec.

Dear Editors:  
 Ozzie Nelson's opinions of Jazz Musicians vs. Symphonic Musicians has aroused quite a rumpus in Montreal circles. Though we have in mind it is a one-man opinion, he shouldn't have voiced it through *Down Beat* where thousands of people read it. Ozzie may be a swing artist and a few more who are tops but in no way can we compare them with symphonic musicians, especially by putting it down so crude "Dance Band Musicians Are Better Musicians Than Those Who Play Symphony." There are men who cannot distin-

## Immortals of Jazz

Francis (Muggsy) Spanier, born November 9, 1906, in



Chicago, got his nick name from Louis Armstrong, who still calls him "Kid Muggsy." Muggsy studied with Noah Tarantonio and got his first pro job with Sig Meyer's outfit. Later he played with Floyd Town, Ted Lewis, Ben Pollack and Ray Miller. Around Chicago he gained fame for his cornet style in sessions with Teschemacher, the Dadda, Joe Oliver and other "greats" of jazz. Muggsy went to Europe with Lewis and astounded foreign critics with his ability. Illness laid him low in 1938 (I thought I was dead three different times, he says) but he finally recovered, organized a new "rag-time" small band, and reinstated himself among the nation's best. Muggsy admires Bob Crosby's band above all others and Armstrong is his idea of a perfect soloist. Right now he's struggling to reorganize his band, meanwhile recording for Bluebird, Commodore and HRS. *Down Beat* nominates Muggsy for its "Immortals of Jazz" honor not only because of his musical talent, but because he remains one of the most likeable, inspiring and deserving leaders in the business.

D. E. D.

## CHORDS and DISCORDS

guish one note from the other, yet are top-notchers in the trade, while on the other hand, you must know music to sit in with a symphonic orchestra, put aside being a top-notch. Certainly it's only natural that there should be a few good swing musicians from the many thousands who with a little practice would be as good as a symphonic musician.

MURRAY GORDON

## Dexter Gets Slapped!

Paint Rock, Ala.

To the Editors:  
 Just read the latest blurb by your alleged critic Dave Dexter, Jr. If I were booking Jack McLean through the south I can think of nothing that would recommend him more highly than to say he sounds like Jan Garber. In spite of Mr. Dexter's opinion of the Garber style Jan can still pack them in in this neck of the woods and I do mean pack... When a booker around here books a name band for a one-night stand, they worry over whether or not they will break even, unless it's Garber, then they worry over floor space. Two days ago Jan played in Columbia, Tenn. The most prominent thing advertised after Jan's name was the fact that they would have an acre and half of floor space. (The biggest objection to Garber dances around here is the crowded floor.)

I am afraid, however, that McLean's imitation of Garber wouldn't prove satisfactory. Especially that of the singers. In my opinion, Lee Bennett is THE TOPS. Fritz Hellbourn will be hard to equal in his style, and if he has a singer that can approach Dallas Wilson in either looks or voice, he is worth going a long way to hear. Even should he be able to equal Lee, Fritz and Dallas Wilson, Jan would still have him topped by one Rudy Rudisill. My suggestion for better radio entertainment is MORE JAN GARBES.

—PORTER HILL

## 'Newt Perry Isn't a Jerk or a Local Boy'

New Haven, Conn.

To the Editors:  
 I want to thank you for the nice comment in *Down Beat* magazine, especially since it caused our present contract with WICC to be extended. I regret very much that Mr. Dunn left the words "jerk local leader" creep into his article. (Modulate to Page 13)

# Jazz

Spanier, 1906, in go, got nick e from Arm- g, who calls him Mugg- ed with Tarin- and got first pro with Sig played Lewis, Miller. ed fame sessions Dodds, "greats" Europe led for- 1938 (I e differ- e finally new "rag- instated n's best. Crosby's and Arm- perfect strug- s band, r Blue- HRS. s Mugs- z" hon- is musi- he re- likeable, leaders

D. E. D.

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**RAY MCKINLEY**—with the amazing new Will Bradley band. He's a "drummer's drummer" in every sense of the expression. There's scarcely a name band leader in the country who hasn't propositioned Ray. Formerly featured with Jimmy Dorsey, he is now co-starred with Will Bradley. SLINGERLAND equipped? Ask him!



**MAURICE PURTILL**—with Glenn Miller. Miller gives much of the credit for his sensational success to his fine rhythm section centering around Purtill. Formerly featured with Red Norvo and Tommy Dorsey, he is one of the most sought-after sheepskin pounders in the business. He has played SLINGERLANDS for years.



**BUDDY RICH**—hardly out of his teens. Buddy has literally been astonishing drummers with his flashy stick work plus his ability to maintain an unvarying tempo. The youngest name drummer in the business, he has already played with Joe Marsala and Artie Shaw and is now beating it out for Tommy Dorsey. He's on the beat with SLINGERLANDS.



**CLIFF LEEMAN**—with Charlie Barnet. Put a rock tempo in Cliff's capable hands and it stays there. He's a "section man"—the most valuable type of musician who subordinates solo ability to cooperative precision. He's been with the best, too—Artie Shaw, Tommy Dorsey, Jan Savitt and now Charlie Barnet. And he's a SLINGERLAND man!



**GENE KRUPA**—The best judge of any musician is another musician. Gene has won every major popularity poll for drummers since they started having them. He's tops with American musicians, but no wonder—he swings with powerhouse solidity, yet he's one of the finest rudementalists in music today. Gene takes his drumming seriously and as the leader of one of the country's ace bands, he has a reputation to uphold. He needs the best drum equipment available—SLINGERLAND "Radio Kings!"

## DRUM ACES OF RADIO

Did you ever stop to think how many of the name bands you catch on your radio each night are backed up by SLINGERLAND "RADIO KING" drums? Look back on previous SLINGERLAND ads. You'll find a list that contains literally the "Who's Who" of percussionism—men like these shown here and Dave Tough with Bud Freeman, Ralph Hawkins formerly with Harry James and Artie Shaw, Bob Spangler with Vincent Lopez, Frank Seherer with Dick Jurgens, Dave Gray with Clyde McCoy, Jesse Price with Harlan Leonard, Howard Bruno with Ozzie Nelson, etc.

And consider the great air shows that feature these bands—Glenn Miller on the Chesterfield show, Tommy Dorsey on Raleigh-Kool for two years and the others broadcasting nightly on coast to coast hookups—NBC, CBS, and Mutual.

Take a tip from your radio dial and hop down to your closest dealer to find out why the nation's greats "ride" on SLINGERLAND "RADIO KINGS." In the meantime, drop us a line direct and we'll be glad to send you a FREE COPY of our new 98 page catalog, chock full of pictures of famous drummers, the latest in drum equipment, etc.

Ten cents in stamps will bring you an 8x10 inch action photograph of any of these SLINGERLAND artists.

# Slingerland

1327 BELDEN AVENUE

DRUM COMPANY

CHICAGO, ILLINOIS

# Critics in the Doghouse

(From Page 3)

BY BOB STRONG

of the jazz solos and the lead on sectional work of this type.

The rhythm section fills out the band with the same all-around ability. Kastler, whom I've already mentioned, on guitar and doubling violin; "Skip" Nelson plays great rhythm bass, yet would be a credit to any fine concert orchestra; Bill Otto plays everything from Bach to Boogie-woogie on piano and is an outstanding accompanist as well, and finally, Augie Thielman is one of the few drummers I've ever known who could lift a band with his rhythm and still play the most difficult show.

Also Uses Vocal Quartet

For vocals, we have Sid Reid doing a fine job with the ballads, Jack Read doing novelty songs, a



**Delovely** chick with Sonny Burke's band in New York is Lynne Sherman, shown here ironing out some new arranging wrinkles. Miss Sherman records with Burke's band for Vocalion. Pic courtesy of Ed Flynn.

quartet composed of Blewett, Walen, Read and Hoffman and ensemble numbers such as "Hawaiian War Chant" and "Wouldst Could I But Kiss Thy Hand, Oh Babe," sung by the entire band. Dick Maltby and I do most of the arranging, with help now and then from Charlie Shavers of the John Kirby band. Harry Stone does the college medleys and vocals for the commercials. While we are not a so-called "style" band, we do talk over each number before it is arranged and try to feature certain characteristics which will make the band recognizable. Also, we go in more for sectional work rather than too many solos.

We think the Bob Strong band is on the right track.

Down Beat's editors will appreciate your mentioning Down Beat when replying to advertisements in our sheet.

## HOT SOLOS

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Goodman, Berigan, Hodges. Also, Clarinet and Trumpet only. Send dime for sample copy. Mention instrument.

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for further details concerning the contents of this "first-of-its-kind" book, and for information on how it is possible to fit a brass mouthpiece to one's requirements and satisfaction. Also available "Helpful Hints" and picture booklet of M. Grupp together with some of today's most outstanding wind-instrumentalists, and their accounts of the worth of the M. Grupp method of teaching natural wind-instrument playing mailed free upon request.

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## Leaders Examine Their Bands

(From Page 1)

BY JACK TEAGARDEN

provement in the band. That's because we're playing to different audiences, and as often as possible. Theaters, for split-weeks. Short stretches in spots like the Southland in Boston, hotels like the Roosevelt in Jacksonville. Ballrooms, one-nighters. College proms, which are swell.

No room for prima donnas in a band when you're doing one-nighters, and the result that I've got the greatest bunch of good guys a leader ever rounded up. "Neither snow nor sleet nor gloom of night can stay these couriers from the swift completion of their appointed rounds"—that's the motto of Jack Teagarden and his couriers these days. The band hasn't been late on a job yet, but I have, for the first time in my life. I drove to Greenville, S. C., instead of Greenville, North Carolina. The band, in the bus, got to the right state, but I pulled into the wrong town at 4 in the afternoon, ready for a good rest. Met a kid in the hotel lobby, from Citadel, where we'd played shortly before, writes a radio column in Greenville, and he took me out to the airport. No regular planes scheduled, so I chartered a little Taylorcraft; pilot said he'd take me non-stop for \$57.50. He flew it, and I navigated. We ran into three squalls, ran out of gas in the third one, and grounded at Ft. Bragg, in Fayetteville. Six thirty now, and the army boys wouldn't let us take off again, but a couple of them offered to take me the other 120 miles in a motorcycle. I thought about the wind and the rain in my hair, and chartered a taxicab. Colored boy that drove it stuttered like Porky and the Pig, and had to drive in to town to pick up his wife so he'd have company on the way back. Eight o'clock now. I picked up my trombone in the right Greenville at midnight, and played an hour and a half over time to square things. Could have driven on myself and made it earlier than that!

Collins Steals the Show!

Back to the band, I think we're doing better ensemble work than

## None Injured in Earl Hines Crash

BY IRMA WASSALL

Wichita, Kas.—Although no one was hurt, Earl Hines and the boys were well shaken up when their bus ran off the road on the way from St. Louis for a one-nighter here last month. The Negro dance they played was held in a second floor ballroom whose floor got to sagging with the solid beat of the band. It was summer hot, so hot that the calcimined walls of the band shell sweated.

Jerry Pettit's 13-piecer came direct from the Cosmopolitan hotel in Denver to open at Green Tree Inn, which has been enlarged to accommodate 300 more persons at tables.

We ever have, and without having any prima donnas I've still got some standout men. Paul Collins on drums, coming to us from Berigan's band when Bunny broke up, stops those shows regularly, and so does Tommy Gonsonlin, laid up right now in New Orleans with a bad knee, on third trumpet. My two tenors, Larry Walsh and Tony Antonelli, are wonderful, and John Falstich on first trumpet is terrific and made to order for this band. Art St. John on baritone and Joe Gutierrez on first trombone are my standbys, and that's one combination which will never be broken up, the Three Musketeers, Gutierrez, St. John and Teagarden.

I'm mighty happy, too, about Sid Feller on second trumpet, Joe Ferrell and Seymour Goldfinger on second and third trombone, Joe Ferdinando on second alto and Arnold Fishkin on bass.

As for the band as a whole, here's the latest word from the road. The word "swing" is anathema when they're booking a band for a ballroom, hotel or college date, but you know Teagarden, the band that really plays the blues. "Blues" is okay, and you can give them sweet—and we do—and blues all you want to toward the shank of the evening. At the Trinity College prom in Washington, at the Wardman Park Hotel, we slipped into a conga, and played nothing but congas and rhumbas the rest of the evening, with two conga lines trying to outdo each other. Everybody said we were better than Cugat on congas. Senor Juan Teagarden and his orchestra, on the road learning that the customer is always right!

## He Teaches Jazz At a College



BY CARROLL M. H. REESE

Ellisville, Miss.—A regularly scheduled course in jazz requiring extensive preparation, research, reading, field trips and even laboratory work is being conducted at Ellisville Junior College by Prof. J. T. H. Mize, shown above.

Mize, only 29, holds three music degrees, has lived abroad, had led dance bands and taught music, writes fine arrangements and can play fine jazz on most any instrument. Students from seven states study jazz under him here.

Besides the help of their teacher, students here are learning via several hundred hot records, a recording machine, manuscript arrangements, every published book on the subject, magazines like Down Beat from 'way back, the school administration's cooperation, and sustained student interest. Going to school is fun down here in the south.

## 'No Reds in My Local,' Wallace Says

(From Page 1)

cided, for reasons of his own, to change over and get rid of these very supporters. His widely publicized "purge" of the Local's "Reds" netted him exactly two members."

Tells Tenney Off!

"Communists have absolutely nothing to do with the operation of Local 47," Wallace stated emphatically. "Such charges are utterly ridiculous. All the boys on our board are ultra-conservative, in fact."

"I saw Mr. Tenney at the Coast conference and took the opportunity to tell him personally what I thought of his tactics," Wallace concluded, "and a few of the opinions I expressed would not look good in print, I can assure you."



# A Gift to You

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"Dance Band Contests" summarizes results of polls conducted by leading magazines. In addition to showing which bands and players won, it frankly tells why many fine players never win. You'll be interested to note the surprising differences between various polls. Easy-to-read charts go back to 1936 and trace the progress of leading bands.

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With data taken from the official records, this booklet proves that Selmer players predominate among the contest winners. Most of the information has never been compiled under one cover before. It includes page after page of important data that should be known by every player.

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"Dance Band Contests" will not be reprinted after our first edition is gone. Over 30,000 copies have been distributed already. Make sure of getting your copy by sending the coupon, a postcard, or a letter right now! Sent only to players of saxophone, clarinet, trumpet, or cornet. Mention which you play.

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**AVEDIS ZILDJIAN CO. GENUINE TURKISH CYMBALS**

MADE IN U.S.A.



**Welcome Home, Bill Coleman.** Pete Brown the alto saxist checks Bill's horn for a record date for General shortly after Coleman returned to New York after many years in Europe and Egypt. Coleman now is with Benny Carter's band. *Jimmy Sunshine Photo.*

### May Birthdays

Hayes Alvis, Will Flanders, 1; Bing Crosby, 2; Yank Lawson, Leon C. Gray, Rita Howe, 3; Maurice Purtill, Gray Gordon, Harry Iversen, 4; Paul Barbarin, Jack Gerard, John McConnell, Jr., 5; Vic Berton, 6; Edward Inge, Edward Jacobs, 7; Roy (Si) Pietsch, Red Nichols, Mary Lou Williams, 8; Dick Robinson, 10; Howard Marx, Irving Berlin, J. C. Higginbotham, Bugs Roberts, 11; Dick Eelman, Ben Kanter, Birdie Bennett, 13; Don Chiesta, Clyde Newcomb, Sammy Lowe, 14; Woody Herman, Bill Epple, Harry Lindeman, Shorty Buscomb, 16; Castor McCord, May Patton, 17; Sarah Rivkin, 18; George (Pop) Foster, Georgie (Blackie) Auld, 19; Rod Cless, 20; Ted Toll, Fats Waller, George Hilson, 21; Bob Evans, 22; Helen O'Connell, Freddy Guy, John Harrington, Edgar Hayes, Hank Senne, 23; Pha Terrell, Max Williams, Cliff Cohen, 25; Chester LeRoy, Harold Barker, 27; Albert Nicholas, Helen Armbrust, Virginia Ann Ruggio, 27; Andy Kirk, 28; Reginald Foresythe, Skeets Herfurt, Gene Walsh, Roy Dudley, 28; Dick Stabile, Butch Clardy, Moe Kussius, Saxie Dowell, 29; Benny Goodman, Carl Cons, Fernando Arbello, 30; Otto Hardwick, Les Zimmerman, Billy Mayerl, 31.

## Mixed-Up Trio

BY EDDIE CARON

Southbridge, Mass.—Chappie Woodward, who recently re-joined the Mattie Mattison band on tenor sax, made a public apology to all Irishmen at a dance the other night, after the vocal trio, which includes himself, had finished singing *My Wild Irish Rose*. Nobody got it until Chappie announced that the trio was composed of a Frenchman, a Jew and a Yankee.

## Chords, Discords . . .

(From Page 10)

because Lew Meisel, our drummer worked for only one leader—who is neither local, nor a jerk. This leader is a Chicago boy, Newt Perry, who has a fine, sweet band and I think Lew dropped out of the band because his idea of style and Newt's were widely different. Newt has a fine arranger in Nor-

man Leyden, who used to write for me and in no way deserves such a description, for he is a pleasant young man with a very likeable personality either in person or in front of a band.

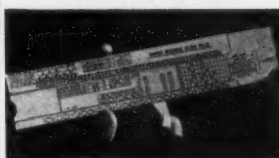
I don't know whether our band is as good as Dunn suggests, but I'm sure that Johnny Bond and Sal Libero deserve every word of appreciation that was written, and it is my humble opinion that one

or both will someday rank with the "greats" of jazz.

JEFF SNAVELY

## Zucker Handling Monaco

Columbus, O. — Hugo Monaco opens his sixth return engagement in the Ionian room of the Deshler Wallick May 3 with a band composed mostly of local men. Stan Zucker now handles the band.



(Photo from POPULAR MECHANICS)

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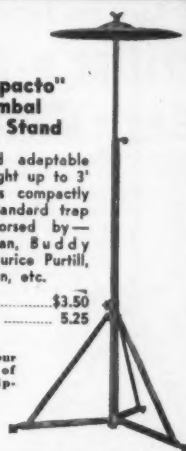
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and his Orchestra

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IT'S the newest thing in the marts of music—so, naturally it's on Victor Records. The brand-new, de luxe swing of Artie Shaw and his orchestra creates a new kind of exhilarating, spine-tingling excitement that's sheer music-magic. Maestro Shaw—one of the most brilliant young band leaders in the business—has assembled a super-orchestra that is certainly *something!* 31 (count 'em) pieces—and they take their tunes to town in a new rhythmic style that's sweeping the country. So hurry along down to your favorite RCA Victor music merchant's and get an earful. You'll probably leave with an armful, because these great Shaw numbers top a top-notch list of new Victor and Bluebird Records.

Ask your Victor and Bluebird Record dealer about the new RCA Victor Long Life Needle . . . Trademarks "Victor" and "RCA Victor" Reg. U. S. Pat. Off. by RCA Mfg. Co., Inc.

Here are a few to whet your interest:

## VICTOR RECORDS 75c

- 26542** Adios, Mariquita Linda—Frenesi Artie Shaw and his Orchestra
- 26563** Don't Fall Asleep, (VR)—Gloomy Sunday, (VR). Artie Shaw and his Orch.
- 26577** Ko-Ko—Conga Brava Duke Ellington and his Famous Orchestra
- 26557** Dinah—Singin' the Blues Lionel Hampton and Orchestra
- 26539** Polka Dots and Moonbeams, (VR) I'll Be Seeing You, (VR) Tommy Dorsey and his Orchestra

## BLUEBIRD RECORDS 35c

- B-10671** Gabriel Meets the Duke Whispering Grass, (VR) Erskine Hawkins and his Orchestra
- B-10673** The Rumba Jumps!—Swing Rumba, (VR)—I'll Never Smile Again, (VR). Glenn Miller and his Orchestra
- B-10682** Dinah (VR) Black and Blue (What Did I Do to Be So) Muggsy Spanier and his Ragtime Band
- B-10674** Boogie Woogie on St. Louis Blues Number 19. Earl Hines and his Orchestra
- B-10666** I'm Looking for a Guy Who Plays Alto and Baritone and Doubles on a Clarinet and Wears a Size 37 Suit, (VR) Make Believe Danceland, (VR) Ozzie Nelson and his Orchestra

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## Hot Off the Turntable—

## Miller's 'Stardust' is His Best; Beneke Turns Crooner

BY BARRELHOUSE DAN

After a string of commercial sides, most of which enjoyed a tremendous international sale, Glenn Miller reverted to his first love last week and came up with two instrumentals slanted directly at the musician crowd.



Beneke

with his ensembles a standout.

*Stardust* must be listed as among the greatest bits of big band scoring in history. Rich and full are the passages where the reeds dominate. Tex Beneke's 8-bar solo and Clyde Hurley's trumpet bit are played in excellent taste, with a certain reservation compatible with the loveliness of the arrangement. *Baby* is at faster tempo, with a surprise "kick" ending. And Beneke, handling the vocal, is reminiscent of Teagarden in his careless phrasing. Excellently recorded,

these Miller contributions are his best to date. And the man has made many a good plate in his day.

## Lionel Hampton

"Singing the Blues" & "Dinah," Victory 26557.

Coleman Hawkins' tenor and bits by Joe Sullivan, Benny Carter (trumpet) and the leader's vibes shove these into the better class of jazz. A shame, however, that Hawkins' masterful solo on *Blues* is marred by Hampton's work, which clashes with the sax for no good reason. Lionel is at his best on *Dinah* when he rings in *When Yuba Plays the Tuba* as a takeoff theme. The rhythm section is first rate.

## Ziggy Elman

"Give Me Something to Remember" & "I'm Through With Love," Bluebird 10663.

Two old pops are played in matter-of-fact form by this group from the Goodman band. John Guarneri's piano, Toots Mondello on alto and Ziggy solo on the first side; reverse shows Ziggy, Guarneri and Jerry Jerome's tenor. Ziggy has made better platters.

## Bob Zurke

"Ten For Two" & "I Love You Much," Victor 26561.

Robert's redlight piano takes most of the 3-minutes on *Ten* as he used to feature it with Crosby. For Zurke fans, it's one of the best samples of his talents ever waxed. The pop side is just one of those unfortunate things that every leader has to face in a studio. On both, the band is sloppy. But that piano hits on all 16 (or 88) on *Ten*, and watch those progressions!

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**DRUM CO.**

1720 N. DAMEN AVE., CHICAGO, U.S.A.



Hal Kemp's famous brass section, caught in action by Ray Rising on a recent Victor record date, includes Jimmy Fitzpatrick, Randy Brooks and Clayton Cash, trumpets, and Eddie Kusby and Leo Moran, trombones. These are the guys with the "machine gun" style used in the Harold Mooney arrangements for Kemp. The band is doing great at Chicago's Palmer House.

## Eddie Condon

"I Ain't Gonna Give Nobody None of My Jelly Roll" & "Ballin' the Jack," Commodore 531, and "It's All Right Here For You" & "Strut Miss Lizzie," Comm. 530.

You can junk all your previous Pee Wee Russell plates and start in again with these, for the little man's clarinet shows here as it rarely has before. Besides Pee Wee, who gets solos on all four sides, Joe Bushkin stars. His keyboard capers come through with a bang on all four. Kaminsky's cornet leads all ensembles, his only solo, in which he smacks of



Russell

Muggsy, coming on *Jack*. Aside from the well-played ensembles and the abundance of individual work, the discs are perfectly recorded. Highspot: Russell's take-off on his *Miss Lizzie* chorus. That bullfrog clarinet is still potent!

## Rene Faure

"Honky Tonk Train Blues" & "Little Rock Getaway," Variety 8236.

Flashy technical demonstrations by Frank Trumbauer's pianist reveal him to be less sure of himself than either Lux Lewis or Sullivan, whose earlier etchings of the tunes still remain the best. And someone does some real struggling with a tenor on *Getaway*.

## Harry James

"Carnival of Venice" & "Hodge Podge," Variety 8231.

*Carnival of Venice* is a carnival of corn for James' shrieking trumpet. It's anything but jazz and recommended only for the moppets and tyro hornmen who care to hear a strictly technical demonstration by a man who forsakes good tone for wild finger-ing. *Podge* is uninteresting. A few bars of Musso tenor and a typical James solo are its only assets.

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## Fats Waller

"Oh Franchy" & "Cheatin' On Me," Bluebird 10658.

Waller's irresistible humor is spread on thick here as he sings(?) both sides. *Franchy* is in bounce tempo and shows Honeybear Sedric's tenor well. *Cheatin'* is slow; Sedric's solo this time is on clarinet. One thing in favor of Fats' discings: when we get to taking jazz music too seriously he can straighten us out, invariably, with just four bars of his burlesque vocaling.

And that's a talent no other artist has.

## Duke Ellington

"So Far So Good" & "You You Darling," Victor 26537.

Brief splashes of Ben Webster's tenor, heard for the first time with the Duke, and a swell Ivy Anderson vocal make the "A" side appealing. Herb Jeffries, the colored cowboy, does okay with the wordage of the backer-upper. But on the whole, pretty commercial stuff for a band like this to be playing.

## Bob Chester

"Octave Jump" & "You Little Heartbreaker," Bluebird 10649.

Chester's crew gets going on this release. The leader's tenor and a sharp, biting trumpet played by young Alex Fila pace *Octave*, which swings in a Basie sort of way. The pop side is so-so stuff but played with a sock. Dodie O'Neil sings. Chester, it appears, is still another young combination which should rank higher than it does. When he's not aping Glenn Miller he has something!

## Sherry McGee

"Satanic Blues" & "Bluing the Blues," Vocalion 5436.

Great small band 2-beat stuff all the way. Reminiscent of Spanier's Bluebird sides, McGee's outfit makes up for the absence of Muggsy's impeccable cornet by featuring jazzy clary, tenor and piano solos. Here is old time "jass" played in the right spirit, ensembles as well as individual work proving kicks.

## Cab Calloway

"Pluckin' the Bass" & "Give, Baby, Give," Vocalion 5406.

Milt Hinton's rapid bass-pluckings and a Chu Berry tenor chorus

## Best Solos On the Wax

## TRUMPET-CORNET

Max Kaminsky: *Ballin' the Jack*.  
Harry James: *Hodge Podge*.  
Alex Fila: *Octave Jump*.  
Sonny Dunham: *Little White Lies*, *Dark Eyes*.  
Billy Butterfield: *Tack Triumph*.  
Benny Carter: *Dinah*.  
Ziggy Elman: *I'm Through With Love*.  
Clyde Hurley: *Stardust*.

## PIANO

Joe Bushkin: *I Ain't Gonna Give, Strut Miss Lizzie*.  
Rene Faure: *Honky Tonk Train Blues*.  
Harry Ford: *Blain' the Blues*.  
Fats Waller: *Oh Franchy*.  
Count Basie: *Dupree Blues*, *Red Wagon*.  
Horace Henderson: *Kitty on Toast*.  
John Guarneri: *Something to Remember You By*, *I'm Through With Love*.  
Bob Zurke: *Ten For Two*.  
Joe Sullivan: *Singing the Blues*.

## ALTO SAX

Toots Mondello: *Beyond the Moon*, *Something to Remember You By*.

## TROMBONE

Jack Teagarden: *If I Could Be, Malenchely Baby*.  
Brad Gowans (valve): *Strut Miss Lizzie*.  
Sonny Dunham: *Dark Eyes*.  
Warren Smith: *A Vous Tout, Etc., VMI Spirit*.

## CLARINET

Pee Wee Russell: *Strut Miss Lizzie*, *I Ain't Gonna Give*.  
Eugene Sedric: *Cheatin' On Me*.  
Gus Fetterer: *Satanic Blues*.  
Irving Fainola: *Mama's Gonna, A Vous Tout, Etc.*  
Benny Goodman: *Night and Day*, *Beyond the Moon*.

## TENOR SAX

Coleman Hawkins: *Dinah*.  
Tex Beneke: *Stardust*.  
Bob Chester: *Octave Jump*.  
Eugene Sedric: *Oh Franchy*.  
Chu Berry: *Pluckin' the Bass*.  
Henry Schrier: *Satanic Blues*.  
Eddie Miller: *Tack Triumph*, *Mama's Gonna*.  
Jerry Jerome: *I'm Through With Love*.

## GUITAR

Carl Kress: *Kress Guitar Album*.  
Hy White: *Blue Ink*.

spotlight *Pluckin'* neatly, and the rhythm section helps. Cab sings the reverse. His band is in good shape on these sides.

## Benny Goodman

"Beyond the Moon" & "Night and Day," Col. 35410; "What'll They Think of Next" & "What's the Matter With Me," Col. 35374.

Benny's band actually is more relaxed on the two pop sides, and Helen Forrest's legit vocals make for easy listening. Only solos to speak of are Benny's and Toots Mondello's. Fuzzy surfaces hurt all four sides.

## Horace Henderson

"Kitty on Toast" & "Oh Boy I'm in the Groove," Voc. 5433.

The less-publicized of the Henderson boys makes an unimpressive debut on discs. Kitty is a *Honeysuckle Rose* steal and features Ray Nance, the trumpeter, on violin. It's the poorest spot on the record. Reverse is mostly Viola Jefferson vocal. The leader's piano stacks up strongest of all—but it is heard solo very little on both tunes. Ensembles are competently played.

## Count Basie

"Dupree Blues" & "Red Wagon," Decca 3071.

Simple Steinway stylings by the Count, backed by guitar, snares and bass. Basie's light, nimble designs are always interesting. And so they are here, except that poor

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**Boogie Woogie** harpsichordist is Sylvia Marlowe, currently at the Rainbow room. Her real name is Sylvia Sapira and she has given many recitals at Town Hall and other top auditoriums. Now she's making boogie records! (Photo courtesy of Leonard Feather).

recording distracts from his playing. So many Deccas are spoiled by inferior surfaces, bad balance and poor acoustics—one wonders if that company pays no heed to faithful reproduction. Victor and Bluebird are miles ahead in this respect.

#### Frankie Trumbauer

"Not on the First Nite Baby" & "Walkin' the Dog," Varsity 8225; "Never Never Land Fantasy" & "National Emblem March," Varsity 8243.

Slam bang stuff, this Tram outfit sounds as if it were recorded in a hurry. Tram's sax is spotted only briefly. Baby is a lot of jive which hits its peak when Fredda Gibson suddenly pops in to spiel a short blues sequence that turns out to be just pseudo-blues. The others offer nothing exciting. The band sounds like any studio bunch and the recording itself is not good.

#### Carl Kress Solos

"Afterthoughts," "Love Song," "Peg Leg Shuffle," "Helena" & "Sutton Mutton," in Decca album 114, guitar solos by Carl Kress.

One of the most highly respected guitarists in the business, ever since he recorded duets with the late Dick McDonough, Kress presents six solo sides which elevate him to top drawer ranking along with other immortals of the instrument. *Afterthoughts* takes two sides and is dedicated to the memory of McDonough. Kress' technique is faultless, his ideas unusual, and his scope unlimited. Note his use of harmonics. Playing the exact opposite of the Charlie Christian school, Kress and his unique chord style exhibited here are a definite must for professionals as well as students. The discs come in an album, a description of which is impossible as long as the Decca bigwigs refuse to allow reviewers to see it.

#### Skeets Tolbert

"WPA" & "I Can't Go For You," Decca 7723.

Excellent tenor and alto solos highlight *You*, but the remainder of the side, and all of the WPA side, is inferior stuff.

#### Henry Wells

"Among My Souvenirs" & "Back in Your Own Back Yard," Decca 3073.

A colored Sammy Kaye! Wells' new band debuts on wax with these, and reveal his crew to be probably the schmalziest Negro group ever recorded. Most of the grooves are filled with the leader's pashy vocals, backed up by a gang of crooning sidemen in the best S. Kaye manner. Pass it up.

#### Crosby's Bobcats

"Mama's Gone," "A Vow Toot, Etc.," Decca 3056; "VMI Spirit" & "Tech Triumph," Decca 3080.

Poor material. The Bobcats do their best, however, and results are good. Solos by Fazola, Eddie Miller, Warren Smith and a hot trumpet by Billy Butterfield behind Marion Mann's vocal make *Mama* the best of the four. Its coupling shows Fazola and Smith again rubbing out the bad taste



## THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.  
(2 East Banks, Chicago)

Cripple Clarence Lofton, the vet and eccentric Chicago blues pianist and singer, is recovering.

He was injured when a speeding taxicab ran him down, cracking three ribs and fracturing a shoulder, last February. Known to collectors for his *Strut That Thing*, 947; *Monkey Man Blues* 948; both on Vocalion 02951, and also his *Brown Skin Gals*, 1074, and *You've Done Tore Your Play House Down*, 1075, on Melotone 61166, Lofton also re-

corded for Solo Art last year—sides which were never issued. Another "record hunter's guide" makes an appearance. It's by Robert V. Sales, Louisville, and should prove interesting to new collectors. . . . The "Hot Box" bows its worried head and admits a recent error in listing the guitar solo on Decca 359 by Adrian Rollini's band as by Dick McDonough. George Van Epps played that solo; sorry.

**DRIVEL:** R. G. V. Venables writes that Tram wrote him saying Miff Mole played trombone on *Singin' the Blues*, not Bill Rank. . . . Midge Williams, now chirper with Louis Armstrong, in January, 1932, recorded in Japanese *Lazybones* and *Dinah* accompanied by Philippine ork for Nippon-o-Phone. . . . Joe Venuti claims he made his first record when he was 14 with Eddie Lang for Cameo, *Stringin' Blues*. Did Hound Head Henry make oth-

er records than Voc. 1208 *Freight Train Special* and *Steamboat Blues*? Jimmy Noone's *Apex Blues* and *My Daddy Rocks Me* (Voc. 2779) appears on Brunswick race disc 7096 under the name of the Club Ambassadors. Zinky Cohn is at the piano. . . . More collectors for the catalog are the above-mentioned Venables, The Moors, Tilford Farnham, Surrey, England (that's his address). He collects Bix and Nichols, Ed Lang and Fud Livingston and is interested in any good white jazz except Ted Lewis. Venables writes for various publications abroad. . . . F. M. Kelly, summer address, 106 West 69th Street, NYC, plays sax and likes Bix and Nichols. He has uncovered some rare plates in Florida, where he spent the winter. . . . Wesley M. Neff, 2118 West North Avenue, Chicago, stresses Bix and the blues. Scours Chi's south side with Ed Rubin every Saturday. Has a copy of Keppard's *Stockyards Strut*. His sidekick, Rubin, 1329 East 53rd

of meaningless lyrics. Last two sides are school songs, both sung by Crosby. Butterfield and Miller liven up *Tech* while Smith, who seems to be getting better breaks on records, again does nicely on trombone with *Spirit*. None of the four can compare to the group's recent *Jazz Me Blues*.

#### Woody Herman

"Blue Ink" & "Can This Be Love," Decca 3081.

A terrific beat and perfectly executed ensembles distinguish *Ink*, an instrumental. Woody starts out on alto, sits in with the section, then takes up clarinet. Hy White's guitar breaks through for a brief solo spot. Reverse also is played with a boot with solos abandoned for clean-cut full band performance.

#### Jack Teagarden

"If I Could Be With You" & "My Melancholy Baby," Varsity 8209.

The greatest coupling Teagarden has put out in years.

"A" side is the old *One Hour* tune made famous by the Mound City B. B. gang, sparked here by a 4-trombone first chorus and a full 32-measure vocal by Tea. Reverse is almost as good, at brighter tempo. The man's horn is there. Jack sings *Baby*, too. The band stays in the background all the way.

#### Sonny Dunham

"Little White Lies" & "Dark Eyes," Varsity 8227.

More trumpet-trombone exhibitions by the former Casa Loma sideman. Portions of his work are great, but the way he shoots up into high register to end both tunes is annoying. Best spot: the Dunham trombone on *Dark Eyes*. Accompaniment is by a rhythm section which boasts of a pianist with the right ideas.

George Hoefler and his "Hot Box" column rate high with all record collectors. Read this feature in *Down Beat* regularly.

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Elkhart to Chicago			
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59	2:38	4:43	
609	7:28	9:30	
43	10:25	12:45	

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## Swing Piano Styles

Turning the Tables on Sharon Pease, Who Plays the Nuts Himself

By Dave Dexter, Jr.

THREE YEARS ago last month a mild-mannered piano player entered *Down Beat's* offices and without batting an eye, informed the editors he was going to write a series of piano articles for the *Beat*.

Such offers aren't uncommon. About the only thing we on the staff can say is "go ahead and knock it out. If we can use it we will."

But Sharon Pease, it developed after he turned in his first copy—a column on Cleo Brown with a sample of her style—his originality. He also had something interesting. And the enthusiasm he showed in his work convinced Carl Cons and Glenn Burrs that their worries about a column for jazz pianists were over.

Pease wrote his thirty-first column recently. Right now he has four more ready to go as soon as they can be scheduled. From an unknown teacher of piano he has risen, in exactly three years, to



Pease

### Complete List of Pease's Stylists

1937  
Cleo Brown, April; Charles LaVere, May; Bob Zurke, June; Albert Ammons, July; Teddy Wilson, September; Mary Lou Williams, October; Joe Stacy, November.

1938  
Fred Slack, January; Joe Sullivan, March; Meade Lux Lewis, April; Bob Laine, July; Howard Smith, August; Count Basie, October; Joe Vera, November; Fats Waller, December.

1939  
Art Tatum, January; Fletcher Henderson, March; Alce Templeton, April; Bettie Roudsush, May; Jay McShann, June; Milton Raskin, July; Pete Verna, August; Joe Bushkin, September; Pinetop Smith, Oct. 1 & 15; Bernie Leighton, Nov. 15; Pete Johnson, Dec. 15.

1940  
Jack Gardner, Jan. 1; Mel Henke, Feb. 1; Floyd Dean, Mar. 1; Billy Kyle, Mar. 15; Tommy Lincoln, April 15.  
Back issues available at 25 cents each from July, 1939, to the present.

be recognized by the trade as the foremost jazz piano columnist and "style analyst" in the music business. When he first started writing for the *Beat* it took him weeks to run down an artist for a column. Today he gets mail from all over the world. Eleven "big name" keyboard stars in the month of March alone contacted him in hopes they could be featured in his pillar. But Pease doesn't operate that way. He listens to the radio religiously, and hears records. If he spots an unusual style he goes after it, re-

### How Sharon Pease Plays "Flinging a Whing-Ding"

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ardless of whether the pianist is white, black, male or female.

#### Native of Iowa

Pease has told the life stories of 31 musicians to date. He has a knack of fishing unusual and colorful incidents out of pianists and making them look good in print. But the payoff is—Pease himself has led as exciting a life as anyone he ever wrote about!

Born in Wapello, Ia., he started piano lessons at 7. His father was a violinist, doubling banjo; his "mom" loved music in any form. Sharon learned the art of telegraphy, when he was a kid, and worked at the Wapello depot. But gradually he forgot music as he got older. In rapid succession, he sold papers, shined shoes, jerked sodas and ran a cream station during his school days. One day he walked past a restaurant. Inside, he could hear a pianist knocking out a pop tune. The guy was Blaine Hawkins, son of the editor of the Wapello weekly paper. So young Sharon walked in, started a conversation, and while Hawkins rambled around on *Whispering*,

learned the fundamentals of jazz piano.

Pease went home and started peckin' on the keys of the family upright. "Hawkins recalls only in the key of B," Pease recalls, "with five sharps. There weren't any teachers in the home town so I started going to dances so I could watch the band pianists."

#### Riverboat Pianists Helped

One of the visiting 88 men was Scotty Latham, of Muscatine, who went out of his way to offer Sharon tips. Latham, in fact, taught him the use of tenths. Today a visit to his home territory is incomplete unless Pease locates Latham and they have a 2-man bash.

Muscatine and Burlington are on the Mississippi River, very near to Wapello. So it was natural for Pease to head for the riverboats when he got a little older. There he heard real jazz for the first time as played by the bands on the *George Washington*, the *J.S.* and the *Capitol*—famous in those days from St. Paul to New Orleans.

#### Nearly Starves to Death!

In 1923 Pease moved to Chicago—out on his own. After working all day as a clerk and telegraph operator for the American Hide and Leather Co., he would study nights with Art Shefte. Later he learned advanced harmony from John Hamilton. Too, he lived on the bawdy north side of town—adjacent to north Clark street where hundreds of prohibition "speaks" dotted the avenue from the Chicago river to North avenue. In those dimly-lighted, ill-smelling bistros, Pease jammed with many great and near-great musicians of today. One of them, Muggsy Spanier, at the time was playing with Sig Myers at Professor McGuire's Columbia School of Dancing.

Three years of that bare existence, most of the time on a crying stomach, was enough. He returned to Iowa, entered the contracting business with his dad and worked dance jobs on the side. But no go. Music "had him" and he went back to Chicago determined to make it his life work. He started teaching in the Lyon & Healy building in the loop and gradually added students. And then he started writing for *Down Beat*.

#### Likes Coffee & Blue Shirts

Pease is an unusual columnist. For that matter he's an unusual guy. He's quiet, utterly unexcited. (Modulate to Page 18)

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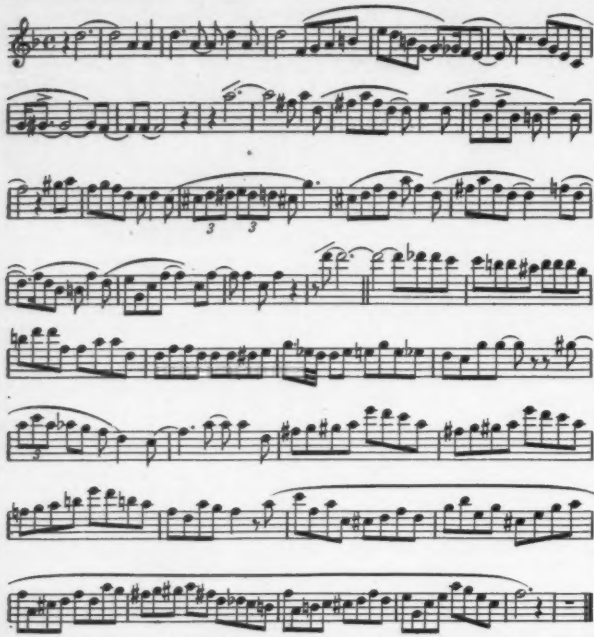
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## Fazola's Clarinet on "Jazz Me Blues"



Copyright 1921, Edward B. Marks Corp. Used by permission of the copyright owners. Fazola's clarinet, closely identified with New Orleans style, now is featured with Bob Crosby's band. His chorus on "Jazz Me" was copied by Hoyt Jones off the Crosby (Decca) record 3040. Most critics, in reviewing the disc, said it was the finest example of Fazola's clarinet ever recorded.

Have Your Name Listed in Bold Type. See Page 22.

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## Gene Leonard

Al Reichart, Joe Benedetto, Don Peoples, Paul Cibaud, saxes; Cliff Amero, Jerry Lewis, Milt Sheller, trumpets; Ray Blum, Ray Bailey, trombones; Jim Pizzi, bass; Carl Taluto, drums, and Gene Leonard, piano.

## Joe Cooke

Benny Maltzer, Laurie Fox, Sam Salomon, Jack Sherwood, saxes; Gus Gullikson, Carl Caramata, trumpets; Fred Lockey, trombone; Matt Florio, bass; Ray Hackley, drums; Bill Connolly, piano; Shirley Demarest, chirpie, and Cooke in front.

## Wayne Rohlf

Marlin Fellner, Norm Gottsch, John Tomlinson, saxes; Stan Schmidt, Lloyd Cook, trumpets; Jimmy Bruns, trombone; Bob Shaffnit, piano; Bob Maxwell, guitar; Jim Herrison, bass; Dick Greve, drums, and Rohlf fronts on trumpet and arranges.

## Dale Fitzsimmons

Herb Hendrickson, Bud Hancock, James McDowell, Harold Shaw, saxes; Monty Freil and Fitzsimmons on trumpets; Ed Farmer, trombone; Gilbert Davis, piano; Buzz Fuller, drums; Floreal Cordoba, bass, and Bud Scott fronts and sings.

## Ed Stovall

Chauncey Jarrett, Henry Fitzpatrick, Joshua Jackson, Nat Kirkwood, saxes; Bill Fitzpatrick, Bill Jackson, Ralph Griffin, trumpets; Pop Taylor, trombone; Earl Payton, piano; James Scott, bass; Little John Hall, drums; Herb Ashley, guitar; Lulliean Hunter, chirpie, and Stovall fronts on trombone.

## Charlie White

Ray Stinson, Pete Jannis and White on saxes; Mike Carl, trumpet; Raymond Smith, piano; Bob Drisco, bass and Bud Calbert, drums.

## Gay Jones

Dick Kraft, Bill Sullivan, Glen Martin, Floyd Tebelman, saxes; Sven Sandstrom, Carlo Rising, trumpets; Cass Arpa, trombone; Les Martin, bass; Gordie Chabot, drums; Frank Spencer, guitar; Mars Mercer, piano, and Jones fronts at the piano.

BILL NEWMAN, trumpet, formerly with Ted Lewis?

TOMMY ALLEN, vocalist, formerly with Lawrence Welk?

EARL GARDNER, band leader?

DON KIRKHAM?

CARL GRAYSON, vocalist, formerly with Henry Busse?

TOM GOTT—please send your address.

LOUIS FROHMAN, violinist and leader?

PEDRO VIA, send permanent address.

## WHERE IS?

OBIE JOHNSON, band leader?  
BUD MCCONNELL, drummer?  
PAT MCCARTHY, arranger and composer?  
CHARLIE RUPPERT, tenor sax, formerly with Ramona?  
LARRY "YUSSEL" SWARTZ, trumpet, formerly with Otto Burtz?

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## Teagarden's Trombone on "The Blues"



Copied by Hoyt Jones from Varsity record 8218. This example of Ten's style is typical of his treatment of a simple blues theme. Students should study Jack's improvisation talent, which is exhibited to excellent advantage here. Watch *Down Beat* for additional choruses, off the records, of the better known soloists. We hope to present at least one example every issue.—EDS.

## WE FOUND!!

ELMER SMITHERS is with Joe Reichenbach at the Copacabana, Ambassador Hotel, Los Angeles.

BILL BARNES is with Sonny Charles' orchestra at the San Carlos Hotel, Pennsylvania, Pa.

CHARLES PERRY lives at 271 Main Street, Northport, N.Y.

KID LIPS HACKETT is with the Silas Green show at Macon, Ga.

RITA RAY may be heard singing over WJAS, Pittsburgh every Sunday at 8:00

P.M. on Wilkin's Amateur Hour. JACK DENNY is working out of MCA office in New York City, with his orchestra.

DIXIE DIXON is working in a bank in Bartlesville, Okla., and plays, as a sideline, with Jack Young.

GRADY MOON MULLINS is at the Forest Park Hotel, Memphis, Tenn.

"HOWDY" QUICKSELL of the old Jess Goldkette orchestra (banjo) is traveling for a distillery and lives at 1007 Congress, Saginaw, Michigan.

JAYNE WALLINGTON TAYLOR is working at the LaRome Club, Philadelphia, Pa. Her address is 5318 Edom Street, Philadelphia.

"RED" HUSEY CUTT is teaching trumpet and can be reached through general delivery, Meridian, Miss. He would like to hear from some of the men who went to Europe with Paul Specht in 1925.

## Sharon Pease ---

(From Page 16)

able, patient and always eager to take advice on how to improve, whether it's his teaching or his writing. He sleeps 6 hours a night, wears only blue shirts, drinks 10 cups of coffee a day, and is a sucker for trains. When he hears a pianist on the air he hasn't heard before he bustles around, sends an airmail letter, and arranges for a personal interview. A few of the nation's highly publicized ivory pounders leave him cold. Unless they play good jazz, with a definite and original treatment, he's not interested.

Pease is partial to the blues and boogie-woogie. He'll practice by the hour, quitting only when his attractive, friendly and definitely "hep" wife Marguerite reminds him that "Stacy" or "Mary Lou" or "the boogie boys" are about to come on the radio. Then he jumps and starts twirling the dials.

## New Book Out Soon

He's had one book (*Swing Piano Styles*) published by *Down Beat* and another (published by *Forster*) on boogie-woogie is due out shortly. His mail is double that of any *Down Beat* columnist writing articles of a technical nature.

The example of his style here, two 12-bar themes of his own composition, is typical of the music he loves best, and how he plays it. Simple, yet sincere in its making, Pease's *Whining-Doin'* reminds one of its author. Except that it hasn't a blue shirt.

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## 'Two-Beat Boys' Have Ball With Bobcats Back in Town

BY TED TOLL

Chicago—The town's contingent of two-beat guys are packing the Blackhawk on Monday off nights now that the Crosby band is back. We specify two-beaters because they constitute such an opinionated bloc on the whole, and because there's another positive-minded group of guys in this town who can see nothing but, say, Ellington, or the impressionistic stuff a la Malneck, et al.

Probably nowhere do the feelings of so many musicians lean so heavily in favor of one and so intolerantly against the other.

His followers expected Pollack to bring in a typically Pollackian two-beat outfit (the band's been rather phantom-like to us here for the past few years.) Hence it surprised, disappointingly to many, when his outfit opened sans the good old Pollack beat, and came on with a tune first like Shaw, then

like Clinton on the next, and so on through the gamut. Which casts no reflection on how well he's drawing down in the Panther room of the Sherman. That's something else again.

Ran across two band tag-lines that shouldn't be missed: "Another Great Night with Charlie Cartwright," and "You're Datin' with Ken Leighton." Cartwright has a big band in neighboring Peoria and Leighton's local combo opened at Melody Mill ballroom a week ago.

Floyd Campbell's 7-piece combo is one of the best around town, with Al Washington's clarinet and Scoops Carey's alto accounting for plenty of the jump.

Earl Backus, ex-George Barnes quartet guitarist, is smart to keep his amplifier dial turned low. Nothing can be more monotonous than an amplified guitar pounding out rhythm.

There's a 4-man combo at the Manchester Grill at 31st and Rhodes that beats anything in town of its size. They're sepians Bill Thompson on piano; Ed Thompson, ex-Hagenbeck Wallace circus trumpeter; Kansas City's Arthur Lee O'Neil on tenor (and very fine) and Woodrow Charles on drums. They have an uncanny ability to play like any of the big guys, individually and in ensemble.

## Band Travels 770 Miles Every Night!

BY KEN KATHAN

Galveston—If you figured the aggregate that all the boys in Joe Lubes' 7-man combo travel to work and back each night, it would total 770 miles! They all live in Houston and work at Sportsman's Inn here. It's 55 miles between the two. With Lubes on xylophone and trumpet, the band sounds remarkably like Norvo's little combo of a few years back. Les Roland's on piano, Connie Galvin on bass, Pat Riley on drums, and Scott Hershey, Harold Keating and Jack Duns-moor on saxes.

Duns-moor related a story of a tryout with Del Courtney which is a knockout.

"I get this chance and go to the hall where these guys are," Duns-moor says, "and Courtney stands me up facing the band and tells me to play a chorus. Well, I have to do it, but when I finish my face is as red as that neon sign there and I feel like four fools. Phooee, what a tryout!"

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**Hellzapoppin** when this gang gets together. Left to right—Joe Roscelli, A. J. Neumann, Ole Olsen, Edward Mendelssohn, Johnson and Harold Stern, director of the Hellzapoppin pit orchestra. Shot was snapped at a recent rehearsal.

to kill off this Art which it has sired; jazz is today in the hands of racketeers of music, a commercial market in which Art has no place.

Each season, new values must be created, watered but profitable stock thrown on the market. A new musician is launched or a famous one is bought out; a few front pages, fine photographs, barrages of articles—favorable criticism is bought; some shady deals, several palms scientifically greased, and lo and behold, the new product has made its mark, the new star or orchestra is on its way to the top.

The public is easily taken in. It goes around, blindly repeating: "Goodman's reign is menaced," "Killer Diller Doaks is tops," "Watch Zilch, he's sensational." And it votes unthinkingly for the "daily special," the fad of the moment.

But that doesn't make it real jazz, it's often not even music. And without commenting on the latest polls, we are not surprised, on scanning the list of 43 names suggested for leading trumpet, to find that the name of an authentic creator of jazz, the late Tommy Ladnier, is missing. We have to praise the frankness of laureate, Harry James, who exclaimed: "But I'm afraid there's been a mistake, Louis Armstrong should have won. He's the greatest horn man that ever lived, and I blush when my ability and his are even mentioned

together."

True jazz, the jazz created by Keppard, Dodds, Bechet, Armstrong, Noone, Bix, Tesch, and their like, might eventually have been eclipsed by the artificial glories of imitators like Harry James, Berrigan, Eldridge, Goodman, Shaw, Teddy Wilson, and Zuerke, who are not without talent. But when occasion demands, the very same Armstrong, Bechet, Noone, Carter, Hines, and Ellington, continue to prove their indisputable supremacy.

And so the crucial question arises: Is Jazz condemned to die with the very persons who created it?

We trust not, because the worldwide movement which they have aroused has assumed too great proportions for it to die aborning.

## Busse's Birthplace Changes for War

BY GEORGE BEATTIE

Winnipeg, Can.—Advance notices on Henry Busse, whose band plays the Aud here April 19, give Holland as his birthplace, although it is pretty well known that Busse is German-born. Reason for the white lie is to avoid any possible reluctance on the part of Canucks to play to hear an "enemy."

## Delaunay Says . . .

(From Page 6)  
understand each other perfectly, and all beat the same rhythm!

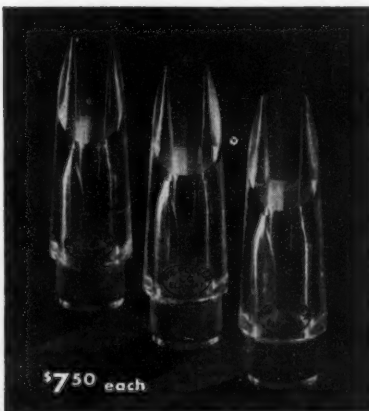
What an extraordinary contrast in an age when all political efforts seem directed toward fratricidal strife!

Is this to be a vain hope, the spectacle of a world beating the same rhythm?

But America seems most anxious

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## Three New Dallas Spots This Summer

BY BILL BARKER

Dallas—Peacock Terrace, the Baker Hotel's beautiful roof spot, reopens May 30 after being shuttered four years. They're angling for Eddie LeBaron's band to open . . . Bob Miller's band just moved into the Plantation Palm Club, jammed nightly. On about May 15 the dancing will move from under the tent to the original al fresco floor adjoining. Owners Joe Land-

wehr and Dick Wheeler are opening a similar spot in Houston this summer.

At least three new spots are being built for summer openings . . . Abe Weinstein, 25 Klub owner, and Pappy Dolson, 66 Club skipper, merged their shows last winter and have been so successful they moved into the darkened Club Ciro and are doing plenty all right under the name of Abe and Pappy's. Don Percell's septa crew still playing there.

## Leader Pulls A 'Houdini'

BY JULIAN BACH

Columbus, O.—Walt Sears, prominent local leader, mysteriously failed to show up to front his outfit at the Palm Gardens here one night recently, and has not been seen since. Although circum-



**Kings of Cuban Rhythm?** . . . Ralph Pisante of the "Siboney Orchestra" in New York challenges all rhumba-tango combos to a carving match. The band, shown above, has been alternating at the Hollywood Restaurant, New York, with Jerry Blaine's band. "We are the kings of Cuban rhythm," says Pisante, "and are willing to battle it out with any other outfit disputing our claim." Pisante can be reached at 121 West 114th street, New York City.

stances surrounding his "disappearance" are supposedly not known, the band carries on serenely and nobody says much about Walt.

Pianist Eddie Sant has taken over the combo, which remained intact. Queries as to what became of Sears remain unanswered by band members Phil Hughes, Hobey Ney, and Sam Finger.

Jimmy Franck's Collegians wondering what's gonna happen after June 1, when school's out. . . The Munson Compton trio looking forward to a summer at Buckeye Lake. They've made an enviable rep at the Jai-Lai cafe. Combo has Mitzi Joyce on accordion and Dick Allen, ex-Barnet man, on bass.

## Kenney Band In an Uproar!

BY DON MCKIM

Vancouver, B. C.—Things happen to this Mart Kenney outfit. Three weeks ago he lost gorgeous Georgia Dey, his chirpie, who left the band to join her husband in Toronto. Beryl Boden, formerly with Doug Raymond's Happyland crew, replaced Georgia with Kenney, and two weeks ago the whole shebang left for a two-week vacation in California. They'll return about May 15 for the Arts Club ball, then begin a tour to Montreal for a recording session. The first week in June they open at Banff Springs hotel.

Dal Richards' band left Alma Academy to play a month at Hotel Vancouver. Len Hopkins moves in from Ottawa to succeed Dal.

## Tain't Fair!

New York—Now that Vincent Lopez has contracted to bring his band to Billy Rose's Aquacade at the New York World's Fair, a promise he made a few months ago on the West Coast has bobbed up to plague him. Seems that Lopez, during his engagement at Frisco's Palace Hotel, conducted a contest to find an official theme song for Frisco's Fair. The piano-playing maestro picked a tune written by a Frisco commercial artist, Ben C. Bubbs, entitled "Carry Me Back to Treasure Isle." Lopez promised composer and Frisco Fair officials alike that he would plug the hell out of the tune and had an expensive orchestral arrangement made. He's now wondering how he can get away with playing it at all!

## Probe Darby Assault

BY ED MILLS

Calgary, Alberta, Can.—A full military investigation was ordered by Calgary police last month when a mob of some 300 enlisted men forced entrance into the home of Lou Darby, 29 year old Negro band leader, smashed windows, wrecked the interior of Darby's home and manhandled a white soldier they found there.

Darby was rescued by a city police squad and taken to headquarters for safety. Police said the army men were seeking revenge for an assault said to have been made on a white soldier by a colored man a few nights earlier.

## Manzone's 88 Man Breaks Neck in Crash

BY RAY TREAT

Auburn, N. Y.—Coming out of it with only a broken neck, fractured collar bone and jaw, a nearly dismembered ear, serious second degree burns and one concussion, Joe Manzone and three members of his band considered themselves mighty lucky to be alive a couple of weeks ago when the car in which they were returning from a date in Geneva skidded on icy pavement, turned completely around and smashed into a huge truck coming in the opposite direction.

The truck burst into flame. Manzone was thrown beneath it but luckily was dragged out almost immediately and was later found to have suffered a fractured collar bone, severe burns and internal injuries.

Pianist Joe Cappiello's neck was broken. Trumpeter Mike Cerro's right ear was almost cut off but doctors managed to restore it. Cerro also incurred a fractured jaw. Sam Mamuscia, drummer, first reported to have a fractured skull, got off with a concussion. Several benefit dances were held for the boys and their families, with all local musicians donating their services.

## Heller Packs a Punch

Pittsburgh—It's pretty much a family affair at the Yacht Club here. Little Jackie Heller packs a punch as the spot's solid draw. His brother Sol is one of the owners. Jackie's brother-in-law, Herman Middleman, leads the band, and sister Shirley Heller sings with it.

## Livick in Peru Spot

Peru, Ill.—Joel Livick's 10-piece band here opened at the Club South Bluff here April 10 for an indefinite run.

## Whiteman . . .

(From Page 7)

man orchestra? I want to add, however, that Grofe was responsible for the inclusion of this popular strain in the Germain score. It was mainly at his suggestion that Germain even bothered to keep the Andante movement in his original score.

Victor 35859—"Miasma Suite" (Ferde Grofe) Pts. 1 and 2. Original music by Whiteman's chief arranger.

Victor 35868—"My Heart Stood Still" (arr. Chellis) and "Together" (arr. Grofe)—two symphonic arrangements of pop tunes of the day (1928). Tram rates a whole lot better in the Chellis arrangement.

Victor 35912—"Selections from 'Shoreboat' and 'On Main River'—Bright spot on the selections is 12 bars of Bix's boogie cornet. Paul Robeson sings the vocal (aided by mixed chorus) on "River."

Victor 35931—"Chloe" (arr. Grofe). Side Young does dramatic job in verse and chorus of this sym arr.

Victor 35933 and 35934—"Metropolis" (by Ferde Grofe) Pts. 1-4. One of Grofe's best tone poems. Particularly striking is the 4-part hot fugato occurring in part three.

Victor 35938—"Three Shades of Blue" (by Ferde Grofe) pts. 1 and 2. Truly modern stuff.

Victor 35998—"High Water" and (—). Crosby does a fine vocal and recitation in the Grofe version of "Water." But "Midnight Reflections" is inconsequential salon music by Malneck.

Victor 36044—"Sea Breeze" and "Caprice Futurist"—First side is an Eastwood Lane composition while reverse is an early Malneck-Signorelli opus.

Victor 36065—"Wagneriana" parts 1 & 2. An unsuccessful Whiteman excursion into the field of legitimate music.

Victor 36067—"Study in Blue." Last of the 1927-28 Victor concert series of Whiteman's.

Whiteman and his "red hot" troupe of stars switch to a new and gaudy Columbia label in the next chapter of this story in Down Beat, which will be out May 15. Don't miss the remainder of Mr. Schell's Whiteman series.—EDS.

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**We'll Tomm Jimm**

BY OR

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**Kyser, Whiteman**

BY

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## 'We'll Murder Tommy,' Says Jimmy's Mgr.

BY ORIN BLACKSTONE

NEW ORLEANS—The Jimmy Dorsey band got out of town in a hurry when it closed a 4-week engagement at The Roosevelt's Hawaiian Blue room.

Finishing at 2 a.m. Thursday, April 4, the 16 men and a girl were up in the air an hour and a half later in a 21-passenger Douglas airliner chartered for the trip to New York, where the band had to open at the Pennsylvania hotel April 5.

**Monk Hazel Doubling Drums**

It was the longest such jaunt for the band, according to Billy Burton, Dorsey's manager. Incidentally, Burton, a native and former member of the old New Orleans Owls which once played at the same spot just vacated by the Dorsey band, had a busy time of it while here.

Among other things he renewed a friendship of long standing with Monk Hazel, who is now handling the drums and doubling on cornet and mellophone in the Lloyd Dantin quintet at Pete Herman's club in the French Quarter. The Dorsey musicians got quite a kick out of Hazel's brass work. It's a surprise nearly every time to hear that old New Orleans horn sounding off on a chorus from within the vicinity of the bass drum, and it's genuine blues, too.

**'We'll Murder Him'**

Also featured is Leonard Centobria, on tenor and clarinet, an up-and-coming youngster. Other members are: George Hartmann, bass and trumpet; Roy Zimmermann, piano and accordion, and Dantin, guitar.

As they headed out for New York, Jimmy and the boys were looking forward to renewing the feud with brother Tommy, who will be competing at the Hotel Astor, beginning May 12.

"We'll murder him," said Billy Burton.

## Kyser, Fields and Whiteman Go Big!

BY EDDIE GUY

Scranton—Kay Kyser, playing the Buddy Club chop here on Easter Monday, broke all existing records in attendance with a 4,000 head draw. But the unusual part was that Shep Fields, playing the Capitol theater the same night, and Paul Whiteman, playing the Capital theater in neighboring Wilkes Barre, also broke records, all on the same night. While Shep Fields received a telegram from New York telling him of the arrival of a 9-pound daughter, Ginny Simms of the Kyser band was unable to make the Scranton date due to a severe cold.

## 13 Bands at Gary AFM Local Party

Gary, Ind. — Thirteen bands, playing one right after the other in 20-minute intervals, livened the dance sponsored by AFM Local 203 last month at Madura's Danceland in North Hammond. Musicians from throughout the Chicago area attended. Ramsay Eversoll is president of the local.



**Jockey Club** swingers in Kansas City are Ray Hughes and his gang, shown broadcasting over KCKN recently. Hughes is at the piano, the sparrow is Joyce Chandler, Roy Miller handles percussion and Ray McCommas mans the trumpet, peck horn and occasionally, a vocal. Jack Kardell, not shown, swings a flute, alto and clary. Photo courtesy of Randall Jessee.

## Jazz Pianist Returns as a Longhair to Give Concert

BY WAYNE BOLLRUD

LaCrosse, Wis.—People blinked their eyes and looked twice recently when they saw pianist Walter Liberace advertised in a concert appearance in this city. Only a few months earlier, the same name, Walter Liberace, appeared in the ads for a local tavern as its jazz attraction.

But it was true. Liberace several months ago had played six weeks at the tavern and, after a few weeks' lapse, had come back billed as one of the country's outstanding young classical pianists.

Liberace, whose brother, Sal plays fiddle with Orrin Tucker, was recently offered a job by a prominent leader who features accordion and organ in his band.

"When the time comes that I have to use a piano as a per-

cussion instrument," Liberace answered, "I will lock it up and try to forget that I ever learned to play."

## Lou Diamond Dies In New York City

New York—Lou Diamond, head of the short subjects division of Paramount Pictures in New York, died here suddenly April 6. He was 48 years old. Diamond was known by hundreds of band leaders and musicians, many of whom had worked with him in the production of movie shorts. Diamond suffered a fatal heart attack at the Waldorf-Astoria while attending the Orrin Tucker opening last month.

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## Ratty Theater Becomes Tops Using Music

BY JOHN GLADE

South Bend, Ind.—Six months ago the Granada, second largest theater in town, was a 15-cent house where the jerks necked in the third balcony, cheered the hero and hissed the villain. Today (theater mgrs. note) they've got new SRO signs brought about by featuring name bands and stage shows weekly, plus a fine pit band conducted by Howard Barbour.

Charley Agnew hit the Granada boards with a sparkling stage review that left nothing to be desired. Well balanced, the band was slightly on the schmaltz side with a fine rhythm section sparked by little giant Red Jackson on drums. Eddie Peabody takes a flash spot on banjo and trick fiddle and a half dozen jibbugs lay it in the slot.

Following Agnew came Vincent Lopez and there wasn't anything "suave" about the way the boys grooved it when Anne Barrett, the zany jibbug, took over the stage.

## The Same Guy

San Francisco—It's Nick Draper now.

He was born Nick Pisani, and under that name rose to fame as a fiddler with Ray Noble, Vincent Lopez and others. When Nick set out last year to form his own band, he changed his name to Nick Pani. Last week, appearing at the Sir Francis Drake with his string band, Nick said his "latest" monicker was Nick Draper.

"And it's going to stay Nick Draper," he said.

## Blue Rhythm Boys Keep it Jumping

Kalamazoo—The joint jumps when the Blue Rhythm Boys take off. We mean the Club Parkmor, where Sam Oppenhuise, Mel Drake and Duane (Slim) Hicks bat out the music in solid fashion. The cats that crowd the spot get happier than Hitler would if he could hang his laundry in the front yard of Buckingham Palace. The boys play alto sax, piano, and drums.

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### "I Recommend It"

Glenn Burrs  
Editor Down Beat

I have personally read this book, made suggestions to the author, Ralph Williams, and know from my own personal experience as a musician and editor that everything in this book is based on tested facts. The author isn't an amateur theorist—he's one of America's most successful band organizers—a man who has been retained by many of America's top-flight bands. He knows what he's talking about. And he tells it in a straight, easy-to-understand manner. I personally guarantee this book as a help to any leader, manager, or side man. I personally guarantee a refund in full if the reader is dissatisfied and returns the book in 5 days.



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# Horace Henderson Is Proved a Jazz 'Great'

(Jumped from Page 8)

But it wasn't *Variety's* fault. Vocalion's own promotional review of the record describes it as "an original composed by both Hendersons." In another part it states, "Horace Henderson is the band with brother Fletcher conducting his own arrangements."

How many know the story of *Christopher Columbus*? Sure, you say, it was written by Fletcher Henderson and Chu Berry. Don't let them kid you. Fletcher himself will admit that he had no more to do with writing that tune than you did yourself.

**Horace Wrote 'Christopher Columbus'**

In late 1934 a fellow named Horace Henderson was playing piano in Vernon Andrandes' band in the Renaissance ballroom in Harlem. One night Horace happened to be in the Roseland ballroom listening to Fletcher's band. They were playing Horace's arrangement on *Ruggerio Swing*. Chu Berry, playing wonderfully as usual, grabbed onto a simple riff and Horace remembered it. After the set he asked Chu if he

could write a tune around it. Chu assented readily.

Horace went home that night and wrote *Christopher Columbus*, based around Chu's lick. But he called the thing *A Jazz Cocktail*. The first band to play it was Andrandes', at the Renaissance. Then Claude Hopkins, who happened into the spot one night, heard the band play the number. He liked it so well that he asked Horace if he might use it. Horace agreed, and Hopkins' band started using the arrangement.

**FOUR MONTHS LATER**, just before Fletcher brought his band into Chicago's Grand Terrace in early '35, Horace gave him a copy of the same arrangement Hopkins had been using. Subsequent plugging over WBBM from the Terrace, where Fletcher had been induced to use the number as his theme, interested publisher Joe Davis in the tune.

**Horace Doesn't Complain**

So far nobody had bothered about claiming authorship or copy-righting it, but when Davis asked Fletcher for a stock arrangement on it, to publish, Fletcher had Horace write it. Asking what he would realize out of it, Horace says he was promised \$100 to do the stock. According to Horace, Chu Berry soon sold out his interest in the tune to Davis for \$300.

Horace himself would never mention it, but it is only fair to point out that he never received a dime out of the tune, royalties, stock arrangement or from any other profits accrued from *Christopher Columbus*, which grossed tens of thousands of dollars.

Horace had a band in Columbus, Ohio in 1932, at the same time Don Redman had the offer to take a band into Connie's Inn in New York. Luckily for both, Redman had heard Horace's band, and, having no outfit of his own at the time, it was agreed between them that Don would take over Horace's band and the latter's 25-odd arrangements for the Connie's Inn job. Horace was in on piano.

Not long after they opened, Redman made some of his first records for Brunswick. Not many know that this band actually was Horace's and that many of the tunes and arrangements recorded also were his. Among these are *Don't What I Please, Ain't I the Lucky One, It's a Great World After All, Try Gettin' a Good Night's Sleep, Two Time Man, and Nagasaki*. And about those famous old Baltimore Bellhops records of Fletcher's, how many know that *Hot and Anxious* was both written and arranged by Horace? And who knows that *Comin' and Goin', Jamaica Shout*, and the more recent *Rig John Special* recorded by Fletcher's band, were Horace Henderson arrangements?

**Plenty of "Steals"**

Fletcher's record of *Jintown Blues*, which the label ascribes to Fletcher, is a Horace arrangement. So are the scores for Fletcher's records on *Queer Notions, Blue Lou, Moonrise on the Lowlands, Sing Sing Sing, and Hotter 'n' Ell*, which was originally called *Yeah Man*, also arranged by



**Signed for Decca records.** Glenn Garr and his fast rising band are beginning to attract national attention. Here Glenn and Betty Claire, his vocalist, are shown in a candid pose. The band stresses "pretty" music.

**Horace.** Remember Goodman's fine record on *Walk Jenny Walk*? The spots on that one were put there, all of them, by Horace Henderson. And the scoring for Goodman's records of *I Found a New Baby, Dear Old Southland, and Japanese Sandman* was all done by Horace.

Both Fletcher's and Charlie Barnet's arrangement on *Rosetta* are Horace's, as is Henry Allen's (Vocalion) on the same tune.

Horace Henderson holds malice toward no one, least of all his big brother. And Fletcher has been of invaluable help to him, both as an artistic influence and as a practical stepping stone in many instances, recommending his work here, and using it himself there.

**Fletcher Not to Blame**

Fletcher undoubtedly thought he was helping Horace, by adding his own name and prestige to these records, but the presence of his name actually has the unfortunate effect of dwarfing Horace's importance.

In all fairness to Horace, Columbia, Hammond, and the press should allow Horace to succeed or fail on his own name, and his own merits. According to Horace, he was asked specifically by Hammond at the time of the recording whose tunes *Kitty and Shufflin' Joe* were, and who made the arrangements. In both instances Horace stated specifically that he himself was wholly responsible.

The blame for lack of recognition given Horace can be placed only upon commercial interests that must take advantage of the prestige that Fletcher has rightfully gained. This is the case now, as Horace Henderson once more pounds lustily on the door to fame. And once more it looks as if he'll be admitted only if he sneaks in in the shadow of his brother.



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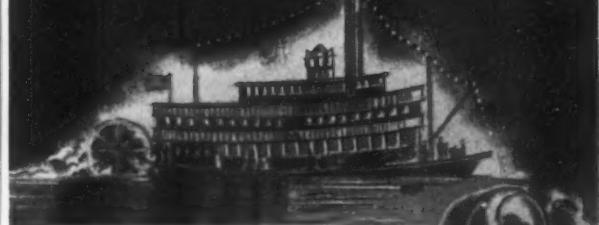
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Neglected for 15 years by the "critics" and jazz historians, the name of Emmet Hardy has nevertheless lived. Musicians of the south, colored artists as well as the whites, still speak reverently of "the great Emmet's" cornet, his purity of tone, his amazing ideas and superlative technique.

For the first time, the story of Emmet Hardy will be revealed by *Down Beat* in the next issue—dated May 15. After long research, doing a task most critics said was impossible, Dave Dexter, Jr., has completed what many believe will go down as one of the most interesting and sensational stories in the history of dance music. And there will be rare pictures to illustrate Hardy's career.

Assisting Dexter with material about the young genius who died at 22 are such famous names as Ben Pollack, Martha Boswell, Louis Armstrong, Paul Mares, Arthur (Monk) Hazel, Ray Bauduc, Steve Loraeano, Nappy LaMare, Sidney Arodin, Tony Catalano, Oscar Marcour, Anse Bellus, Billy Eastwood, Elery Maser, Larry Shields, Henry Carrubis, Tony Fougerat and a host of others who played with Hardy and are eager to shed light on his life and talent.

But this is only one of the hundreds of fine stories and articles published in *Down Beat* throughout the year. Why not get them all? Just fill out the coupon. And get your own personal copy of *DOWN BEAT* before it goes on general sale!

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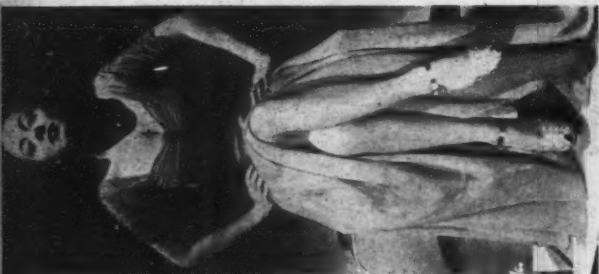
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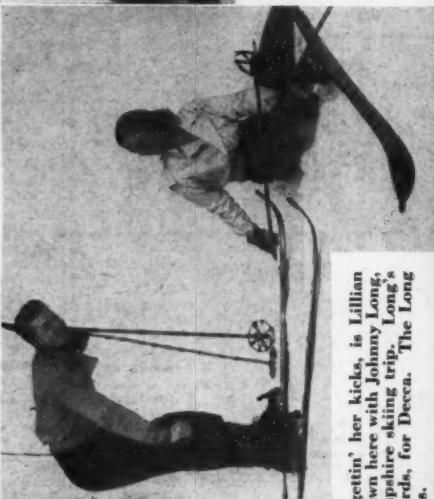
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**Taking a Good Solid Gander** at Chicago's Michigan Boulevard while his band plays the Palmer House, Hal Kemp and his wife, the former Martha Stephenson, are shown at left. The Kemps are "expecting" and hope to be parents no later than July. From Chicago Hal and his men will go east to play most of the summer at New York's Hotel Astor.

Anson Weeks, above, plants a hot one on the lips of Frances Kowalski, his secretary, who last month married Wesley Hite at right. Hite plays first alto and a sister with Weeks' band. Mrs. Anson Weeks, who is a sister of the bride and also a former secretary to Anson, is at extreme left. Just a family affair! Photo by Seymour Rudolph.

Helen Southern, over at far right, is a New Orleans lass now singing with Larry Clinton. She succeeded Mary Dugan as chanteuse with the Dippy-Doudler's crew.



**Honored** by the Mes Ami Club of Memphis, Manny Prager accepts a trophy from Julia Davis, club prexy, for no particular reason. The Mes Ami girls are wealthy chicks who go for jazz and when they feel like it they honor bandmen with loving cups.

**Down and Out**, but still gettin' her kicks, is Lillian McGrath, New York socialite, shown here with Johnny Long, the band leader, on a New Hampshire skiing trip. Long's band last week cut its first records, for Decca. The Long group is getting favorable notices.



**Kick the Next One**, Tommy says Mary Ann Mercer to Tommy Taylor of the Mitchell Ayres' band, which recently finished a date at New York's Paramount Theater. Miss Mercer is Ayres' fine vocalist, well liked by musicians because she sings in tune. Taylor, before a moon lit night, himself.

**Cow-Cow Davenport**, the veteran blues pianist, has nothing on Babe Grubbs, bassist with the Jimmy Fay band at the Top Hat in Madison, Wis. Babe was shot here doing a tango on Sophie Tucker's last of the "Red Hot" series. He, last of the house down every time.

**Awake and Asleep**, Don Mattison, Jack Ryan, Bob Eberly and Nate Kazebier of Jimmy Dorsey's band, fly to New York for their Hotel Pennsylvania opening. Despite the disadvantage of following Glenn Miller, Dorsey has been drawing top business with what his followers claim is the "all-time band Jimmy's ever had."



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May 1, 1940

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